

THE REPERTOIRE OF JOHN McCORMACK

(Note: Under "Other" the letters SRB indicate Edwin Schneider's Repertoire Book, and MC-BC indicate that this sheet music is to be found in the McCormack Collection at Boston College Burns Library. BB indicates John McCormack's black books in which he wrote out the words of the songs he was to sing, and subsequently used in concert.)

A

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
A questo seno, deh vieni ... Or che il cielo a me (Recitative and Aria for Soprano, K. 374) (I) (Anonymous/Mozart) (I) 1918-19 (I)				
				SRB
A te fra tanti affani (from <i>David Penitente</i> , K. 469, 1785) (Mozart) (I) Notes: <i>David Penitente</i> is a cantata set to music originally composed by Mozart for the <i>Kyrie</i> and <i>Gloria</i> of the Mass in C Minor, K. 417a/427(1783). Source or librettist of the texts is unknown. McCormack commented on this piece in his interviews with Pierre Key over a year before he performed it in public. 1919-20 (I) 1925-26 (I) 1928-29 (I) 1931-32 (I)				
				SRB
Abschied (from "Schwanengesang" (Ludwig Rellstab/Franz Schubert, D. 957, No.7) [Schirmer © 1922] Notes: McCormack performed this song in English translation as "The Farewell." His sheet music (as above) with his handwritten annotations is in the Manning Collection at Boston College. 1906-10 1915-16 (II) CVE 49213-1, -2, -3 (11-28-28)				
				SRB MC-BC
Abschied vom Walde (Josef von Eichendorff/Felix Mendelssohn, op. 59 #3) (E?) Notes: McCormack probably performed this song in English translation. US: 10-3-34				
Absent (Catherine Young Glen/John W. Metcalf) [Boosey, Arthur Schmidt©1899] Notes: This is one of many songs that McCormack performed early in his career but dropped from his active repertoire. His Odeon recording of the song was contemporary with its inclusion in early recitals, but seven years passed before he rerecorded the song for Victor. Twenty years later he sang it as part of his broadcasts for the Vince company. McCormack's copy of the sheetmusic is autographed by Glen and dated 2-5-33. 1906-07 Lx 2430 (1907) B 14672-1 (4-7-14) US: 10-11-33, 2-21-34				
				MC-BC
Ach, im Maien war's (Spanisches Liederbuch: Weltliche Lieder, No. 20) (Paul Heyse/Hugo Wolf) (G) Note: McCormack's Group II for this recital was four Wolf songs. See also "Der Genesene an die Hoffnung," "Herr, was trägt," and "Beherrzigung." 12-3-31 (II)				
				SRB
Ach, wie lang die Seele schlummert (Spanisches Liederbuch: Geistliche Lieder, No. 8) (Emanuel von Geibel/Hugo Wolf) (G?) -- ? --				
				BB1
ACIS AND GALATEA: Stay, shepherd, stay ... Shepherd, what art thou pursuing (John Gay, Alexander Pope and John Hughes/Handel) 1913-14 (I) 1916-17 (I) w/ orch. (Feb 2 and 3, 1917 Boston with cond. Muck)				
				SRB
ACIS AND GALATEA: The birds no more shall sing (John Gay, Alexander Pope and John Hughes/Handel, arr. Samuel Endicott) [Riker, Brown, & Wellington©1931]				

Notes: This aria is part of a set of five selections by Handel arranged for McCormack by Endicott under the general title, "Five Songs by George Frederick Handel collected and harmonized for John McCormack by Samuel Endicott." No instances have been found by the editor of McCormack performing this particular selection in recital.

-- ? --

Riker et al. af

Addio (? /Attilio Parelli) (I)

1912-13 (II)

SRB

Adelaïde (Friedrich von Matthisson/Beethoven, Op. 46) (G)

1914-15 (I) May 9, 1915 Boston SH (Boston Herald May 10/15

1923-24 (I)

SRB

1925-26 (II)

Adeste Fideles (Traditional words and music) (L)

Notes: The origins and history of this hymn abound in uncertainties. The tune and four verses were found among the manuscripts of John Francis Wade, an English Catholic who was a resident at the English College at Douai in the mid 18th century, and who had some connections with prominent Catholic musicians of the time. The most common tune is found in a Douai manuscript (ca, 1740) and was probably copied by Wade (who was a scribe there). Generally evidence seems to suggest that the tune was traditional, belongs to a tune-family from the British Isles, and has been edited or adapted by more than one hand since it first became popular. There is no connection with Portugal or a Portuguese original. The extended discussion in *The New Oxford Book of Carols* (ed. Keyte and Parrot) is a helpful summary of current research.

C 15849-1 (3-31-15)

1926-27 (e) CVE 36606-1, -2 (10-1-26) US: 11-20-33

AFRICAIN, L: O Paradiso (Meyerbeer) (?)

1907-08

After (Philip Bourke Marston?/Henry Clough-Leighter)

Note: The attribution of these verses to Marston (1850-1887) has not been verified, although it seems likely, since that attribution is correct for the Elgar song. Both songs are in the SRB.

1917-18 (IV)

US: 3-29-35

SRB

1919-20 (I)

After (Philip Bourke Marston/Edward Elgar, Op. 31, #1)

-- ? --

SRB

After Long Absence (Dena Tempest/Wilfrid Sanderson) [Boosey©1924]

-- ? --

Boosey sb-a

MC-BC

Agnus Dei (George Bizet) (L?)

1914-15 (IV?)

MC-BC

AGRIPPINA: Inganatta una sol volta esser posso (Vincenzo Grimani/Handel) (I)

1916-17 (I)

SRB

Ah, fill the cup! what boots it to repeat, see Ah, Moon of my delight

Ah! I eve toi, soleil, see ROMEO ET JULIETTE

Ah! Love, But a Day (Robert Browning/Amy Marcy Cheyney Beach)

1917-18 (IV)

SRB

Ah, May the Red Rose Live Alway (words and music by Stephen Collins Foster)

US: 1-16-35

Ah Mimi, tu piu non torni, see LA BOHEME

Ah, Moon of My Delight (from "In a Persian Garden") (Omar Khayyam, trans. Edward Fitzgerald/

Liza Lehmann) [Metzler©1895, Cramer©1896]

Note: During the first decade or so of his American career this was a signature song of McCormack.

He usually included it among Group IV selections, although there are a few known dates (e.g., 12-16-14) when he listed it in Group I. He sometimes sang it as an encore for either of these groups.

He sang the complete song cycle (among a trio of singers), "In a Persian Garden" (q.v.), on several occasions early in his career. In his later solo recitals McCormack only occasionally prefaced the song with its recitative, "Ah! Fill the Cup!" (e.g., 1-5-20, IV).

1903-04 (Lily notes that John sang this at her concert on 4-7-04.)

1907-18 (IV, e) C 10063-1 (3-16-11)

MC-BC

1918-19 (IV)
1919-21 (IV, e)
1923-24 (IV, with Recit.)

Ah! Pity How Sad Am I, (arr. Hardebeck) ♣
1917-18 (III) Dec 9, 1917 Boston Opera House

Ah! Take Me to Thy Self (Bach) (from Christmas Oratorio, BWV 248, soprano chorale, "Fallt mit Danken,
fallt mit Loben") (E)
-- ? --

SRB

Ai nostri monti, see IL TROVATORE

AIDA: Celeste Aida (Verdi) (I)

Notes: McCormack never performed the role of Radames on the stage, but he did sing this aria in recital during the season that included his debut at Covent Garden. His recording of it was the last he made for the Odeon company, and it became the most frequently reissued of all his Odeon recordings on both 78 rpm and long-playing records.

1907-08 Lxx 3173 (1909)

AIDA: Tutto e finito ... O terra addio (Tomb Scene) (Verdi), with Lucy Isabelle Marsh, soprano (I)

Notes: This was one of only two appearances on Victor Red Seal records for Marsh, the other being the duet from *Carmen* with McCormack.

C 14694-1, -2 (4-9-14)

Alba Nascente, L', see The Happy Morning Waits

Alba Separa della luce l'ombra, L' (Gabriele d'Annunzio/Francesco Paolo Tosti) [Ricordi© ?] (I)

1918-20 (II)

SRB

1920-21 (II, IV)

1921-22 (II)

ALCESTE: Enjoy the Sweet Elysian Grove (Anonymous/Handel)

Notes: The libretto for this masque (also known as *Alcides*) is based on a play by Smollett.

This aria was one of McCormack's signature pieces and was a frequent Group I offering for more than a decade.

1918-29 (I)

SRB

1931-32 (I)

BB1

ALEXANDER BALUS "Convey Me to some _____ shore" Handel

1921-22

Alice, Where Art Thou? (W. Guernsey/Joseph Ascher) [Francis, Day, & Hunter©1861]

Notes: The verses are also attributed to Alfred Bunn.

1903-04

All Alone (from "Music Box Revue," 4th Edition, words & music by Irving Berlin) [Berlin©1924]

B 31523-1, -2, -3 (12-17-24)

All For You (Helen Taylor/Easthope Martin) [Enoch & Sons©1919]

1920-21 (III)

MC-BC

All in the Morning Early-O (Traditional/Old Irish Air, arr. William Arms Fisher) ♣

1915-16 (III)

1919 - Chicago

All' mein Gedanken ("Minnelied-Old German Love Song-1460") (Traditional/Old German, arr.

Sigfried Karg-Elert) (G)

1923-29 (I) BVE 37149-1 (12-17-26)

F: SOMH, 1929

1930-33 (I)

US: 1-3-34

1938-39 (I)

US: 3-29-35, 3-29-35

All through the night ("Ar hyd y nos") (Walter Maynard, after traditional Welsh/Old Welsh Air:

"Poor Mary Ann") (E)

Note: McCormack sang this song at a recital on 1-5-20 as part of a Group III that was billed as

"Songs of Four British Nations," which included one song from each of England, Wales, Scotland,

and Ireland. The song is listed in his Little Black Book as “Love’s Young Dream, Alas, is Over,” a line from one of the verses. In the 1940-41 season he used Gerald Moore’s arrangement.

1-5-20 (III)

SRB

1940-41 (-) This was an arrangement by Gerald Moore and listed as Old Welsh

OEA 8890-1 (10-25-40)

BB1

Allah (Henry W. Longfellow/George Whitefield Chadwick) [A.P. Schmidt©1887]

Note: Longfellow’s English verses are based on a text in German by Siegfried August Mahlmann (1771-1826). The Longfellow verses were a popular song text and were set by many other composers, including Arthur W. Kramer. No public performances by McCormack are known.

1918-19 (Mar 24, 1919 Indianapolis (Murat Theater)

SRB

Allerseelen (Hermann von Gilm/Richard Strauss, Op. 10 No. 8) (E, G)

Note: McCormack performed this song in English translation in recital during the 1921-22 season, either by John Bernhoff (Joseph Aibl, Leipzig) or by Theo Baker (Schirmer). He appears to have sung the German text from 1924 on.

1921-22 (II)

1924-25 (II)

1927-28 (II) Bb 11339-1, -2 (9-1-27)

All'erta! All'erta! O tempio piu non, see FAUST

Alma mia, see FLORIDANTE

Alma del core, see COSTANZA IN AMOR VINCE L'INGANNO, LA

Alone, All Alone (Alfred Perceval Graves/Old Irish Air, arr. Charles Villiers Stanford, Op. 76) ♣

Note: From *Songs of Erin: A Collection of Fifty Irish Folk Songs* by Stanford and Graves.

1917-18 (III)

SRB

Alone in the Fields, see Feldeinsamkeit

Am Meer, from *Schwanengesang*, no. 12) (Heinrich Heine/Franz Schubert, D. 957) (E)

Notes: McCormack performed this song in translation as “By the Sea.”

-- ? --

SRB

AMADIS: Bois Epais (Sombre Woods) (Philippe Quinault/Lully) (F) [Boosey©1892, arr. A.L.]

Notes: This aria was often performed in recital in the early years of the 20th century. It was particularly associated with the repertoire of Plunkett Greene. There are English words by Theo Marzials. The arrangement by “A.L.” is by Mrs. Rudolf Lehmann, mother of Liza Lehmann.

1915-16 (II?)

SRB

Americans Come, The (An Episode in France) (Elizabeth A. Wilbur/Fay Foster) [Fischer©1918]

Notes: McCormack is listed on the cover of the sheet music, among many other singers, as a performer of this song.

1918-20 (IV)

Fischer sb

L’ AMICO FRITZ (Mascagni) [Complete performances: role of Fritz]

Jan-Feb 1906 Savona, Teatro Chiabrera (10)

Notes: This is the opera in which McCormack made his debut: Savona, 13 January 1906.

L’ AMICO FRITZ: O amore (Mascagni) (I)

1906-08

Among the Fushias (from Five Songs on Poems of Lawrence Hope) cycle by Harry T. Burleigh. McCormack did the whole cycle. Carnegie Hall March 19, 1915, at the conclusion of his concert. It was the first time he sang it publicly – See p. 71, See review page 71.) (Ricordi ad).

AMORE DEI TRE RE, L’: Fiore, fiora ... e silenzio (Romanza, Act 3) (Sem Beveli/Italo Montemezzi) (I)

Notes: This opera had its premiere in Italy in 1913 and at the Metropolitan Opera in New York City on 2 January 1914. It remained in the active repertory for many years of the Met and other opera companies. Toscanini was the foremost of its champions. Charles Wagner notes that he and McCormack went out of their way to hear Mary Garden in this opera in Chicago, probably during the 1919-1920 season. The Chicago Opera performed this opera at the Met in New York City in January of 1920 (nb: review in NY Times, 1-27-20). It is intriguing to see that McCormack regarded this selection as within his active repertory over a decade after he sang it in recital (for only one season).

1919-20 (II)			SRB
An Chloë (Johann Georg Jacobi, trans. { ? } McCormack/Mozart, K. 524) (E)			
Notes: McCormack performed this song in English as "To Chloë."			
1916-17 (I)	OEA 9277-1 (9-10-42)	US: 4-3-35	SRB
An die Leier (Franz Seraph {Ritter} von Bruchmann, after Anacreon/Franz Schubert, op. 56 #1, D. 737) (E)			
Notes: McCormack performed an English translation on Victor record 6926.			
	CVE 49237-1, -2, -3 (12-6-28)		
An die Entfernte) (Johann Wolfgang von Goethe/Schubert, D.765) (E)			
Notes: McCormack performed this song (and listed it in the SRB) as "To the distant one."			
1917-18 (II)			SRB
An ein Veilchen (Ludwig Hölty/Johannes Brahms, op. 49 #2) (E?)			
Notes: This song was listed as "To a Violet" in the SRB.			
-- ? --			SRB
Anabel Lee (Edgar Allen Poe/Arthur Sommervell)			
1919-20 (IV) April 25, 1920 Boston			
Anakreons Grab (Goethe-Lieder, No. 2) (Johann Wolfgang von Goethe/Hugo Wolf) (G)			
	Bb 21030-1, -2 (12-3-30)		
<i>And would you see your lover perish?, see Und willst du deinem liebsten sterben sehen? (Wolf)</i>			
<i>Angels Guard Thee, see JOCELYN</i>			
Angel's Serenade (La Leggenda Volacca) (M.M. Marcello/Gaetano Braga) [Fischer©1899, 1909]			
	C 14623-1 (3-25-1914, w/ Kreisler)		
Annie Laurie (William Douglas/Alicia Scott)			
1904-08	B 8683-1 (3-4-10)		
1912-13	BVE 40177-1,-2 (10-13-27)		
Any Place is Heaven if You Are Near Me (Edward F. Lockton/Hermann Lohr) [Chappell©1916]			
Notes: This is one of many popular songs which McCormack recorded soon after its publication as sheet music, but which he never performed in recital. There are a number of such instances, which suggests that such pairings were not coincidental.			
	B 20019-1,-2 (6-7-17)		
<i>Ar Hyd e Nos, see All Through the Night</i>			
Armida's Garden (Mary Coleridge/Charles H. H. Parry) [Novello©1909]			
1925-26 (II)			
1927-28 (II)			
1934-36 (II)			
ARTASERSE: Sentirsi il petto accendere (Anonymous/Leonardo Vinci) (I)			
Notes: This aria was a frequent Group I offering during the seasons shown. McCormack may well have sung it during the 1924-25 and 1929-30 seasons as well, but the editor has not found evidence of it.			
1923-24 (I)			SRB
1925-29 (I)			
1930-35 (I)			
1937-38 (I)			
1939-40 (I)			
As I Sit Here (Dena Tempest/Wilfrid Sanderson) [Boosey©1933]			
1933-34 (-)	OB 5305-1, -2, -3, -4 (9-7-33)	US: 2-21-34	
1935-36 (e)			
As I Went a-Walking (Traditional/Old Irish Air, arr. N. Clifford Page) ♣			
Notes: This song is from the Patrick W. Joyce collection. McCormack's recording gives "Green Bushes" as the title, although it is listed in recital programmes under this title. On the recording, he sings "As I Was a-walking..."			
1915-16 (III) Oct 31, 1915 Boston (SH) program & review			SRB
		US: 11-1-33	

1940-41 (-) OEA 9458-1 (8-26-41) US: 10-17-34, 3-13-35
 As the Gloaming Shadows Creep (Words & Music by Edward MacDowell, Op. 56 #4)
 Note: McCormack performed four MacDowell songs as Group I on 2-22-17.
 1916-17 (I) SRB
 Asthore (C. Clifton Bingham/Henry Trotter, writing as Henri Trotère) ♣ [J.B. Cramer©1893]
 C 11817-1 (2 Apr 1912)
 At a Spring or (At the Spring) (An eine Quelle) (Matthias Claudius/Franz Schubert, op. posth., 109 No. 3, D.530)
 1915-16 Oct 31, 1915 Boston (SH) program SRB
 At Dawning (Nelle Richmond Eberhart/Charles Wakefield Cadman, Op. 29, No. 1) [Ditson/Boosey©1906]
 1912-14 (IV) B 12704-1 (12-11-12) Boosey sb MC-BC
 At Parting (Frederic Peterson/James H. Rogers) [James H. Rogers©1886; assigned Schirmer©1906]
 -- ? -- SRB
 At the Fore of the Year [also known as In the Fore of the Year] ("Reminiscence X," by Padraic Colum/Traditional
 Irish Air, arr. Rhoda Coghill)
 Note: McCormack's program lists "In the Fore of the Year...."
 1928-29 (III)
 At the mid hour of night (Thomas Moore/Old Irish Air: "Molly My Dear," arr. Vincent O'Brien) ♣
 Note: McCormack used the arrangement by Schneider for most of his performing career, but he
 used the arrangement by Gerald Moore† during his final tours and for the late electric recording.
 A copy of the Herbert Hughes arrangement of this song was published by Boosey in 1929.
 McCormack's copy (in the Manning Collection at Boston College) is autographed "To John from
 Herbert, Chelsea 9 IX 29," but there is no evidence that he performed this arrangement.
 1912-13 (III) SRB
 1915-16 (III) MC-BC
 1921-22 (III)
 1922-23 (III)
 1927-28 (III)
 1940-41 (-) arr. Gerald Moore OEA 9083-1 (1-28-41)
 †Prowse, 1941 sb af
 ATALANTA: Come my beloved (libretto adapted from an original text by Belisario Valeriani and adapted
 by an unknown writer/Handel) Also known as Care Selve.
 1921-22 (Oct 16/21 Hippodrome) Bb 5034-1 9-4-24)

ATALANTA: Tell fair Irene (Anonymous adaptation/Handel)
 Note: This was the first of the two pieces that McCormack sang when he won the **Feis Ceoil** in 1903
 (the other being "The Snowy Breasted Pearl").
5-18-03 SRB
 1915-18 (I)
 1918-19 (I)
 1919-23 (I)

ATTILA: Te sol quest'anima (Trio) (Verdi)
 B 14692-1, -2 (4-9-14)

Aubade, see LE ROI D'YS

Auch kleine Dinge ("Even Little Things" (Italienisches Liederbuch I, No. 1) (Paul Heyse/Hugo Wolf). (E, G)
 Note: McCormack sang this song in English translation in 1916-17 and 1921-22 ("E'en Little Things")
 but thereafter usually in German, although the text in the Black Book (#1) is in English. This is another song
 text that celebrates a rose - as one one of the "little things" than bring us pleasure.
 1916-17 (II)
 1921-22 (II) (E) OEA 2135-1 (6-28-35) (G) US: 1-31-34 (G) SRB
 1938-39 (II) (G) BB1

Auf Flügeln des Gesanges (Heinrich Heine/Felix Mendelssohn, Op. 34, No. 2) (E)
 Notes: McCormack performed this song in recital and for radio broadcast as "On Wings of Song."
 1925-27 (II) US: 1-1-27
 1928-29 (II) US: 2-10-33
 US: 10-25-33

Auld Scotch Sangs (Rev. Dr. Bethune/Jane Eliza Leeson) [John Blockey© ca. 1899]

Notes: Leeson published under the name "J.F. Leeson."

BVE 40178-1, -2 (10-13-27) US: 3-27-35

SRB

Automne (Armand Silvestre/Gabriel Urbain Faure, Op. 18, No. 3) (F)

1917-18 (II)

SRB

1922-23 (II)

1932-33 (II) OB 3852-1 (9-16-32)

1935-36 (II)

1936-37 (II)

Autumn (? /Julius Ivanovich Bleichmann)

Notes: McCormack performed no less than four songs by this composer. Bleichmann (1868-1910) was Russian or Ukrainian, and his names are sometimes found with different spellings that suggest a Jewish heritage: e.g., "Yuliy Bleykhman," etc. He was a student of Rimsky-Korsakov in St. Petersburg and Reinecke at Leipzig, where he moved early in his career (and adopted a German spelling of his name, which is how it appears in McCormack recital listings). He composed works in several genres, including opera, symphonic works, ballet, and chamber music, in addition to songs. References to Bleichman are scarce, but announcements or reviews of his performances (he also conducted) and published works may be gleaned from publications such as the *Musikalisches Wochenblatt*. McCormack performed three other songs of Bleichmann in recital from 1915 to 1921: "Come, Child, Beside Me," "Love," and "Serenade." All are listed in the SRB, which perhaps bespeaks the esteem which McCormack held for his work.

1916-17 (Oc 8, 1916)

SRB

Ave Maria (Traditional/Bach-Gounod, after BWV 846) (L)

1910-11 C 13234-1 (5-2-13)

C 14624-1, -2 (3-25/31-14), w/ Kreisler

Ave Maria (Traditional/Peter C. Cornelius) (L)

Bb 20690-1, -2 (12-5-30)

Ave Maria (Fred E. Weatherley/Mascagni) (L)

B 14652-1 (3-31-14), w/ Kreisler, violin

Ave Maria (Sir Walter Scott/ Franz Schubert, D. 839) (E)

1913-19 (II) C 14633-1 (3-25-14), w/ Kreisler

SRB

1925-26 (II) CVE 49209-1, -2, -3 (11-27-28)

1933-34 (II)

US: 11-22-33, 2-21-34

1935-36 (II)

US: 10-17-34

1940-41 (-)

Ave Maria (Traditional/Amédée Tremblay) (L?)

Note: Amédée Tremblay (1876-1949) was the organist at St. Vincent's Roman Catholic Church in Los Angeles from 1925 until his death. McCormack sang his "Ave Maria" at a "Solemn Pontifical High Mass and Sacred Concert" at Olympic Stadium, Los Angeles, on the following date.

9-6-31

Ave Verum Corpus (Traditional/Mozart, K.618, arr. Schmidt) (L)

OEA 9276-1, -2 (9-10-42)

Avenging and Bright (Thomas Moore/Old Irish Air: "Mount of the Fenlands") ♣

1906-07

Lx 2841 (1908)

1910-11

Avourneen (E. Cecilia Fitzpatrick/Wilton King) ♣ [Leonard©1900]

13146 (9-12-04)

5923b (9-24-04)

B 14673-1 (4-7-14)

Awakening, The (Arthur Perceval/Harold Fraser Simson) [Boosey©1907]

Note: The title is sometimes given as "The Awakening of a Perfect Spring," or "A Perfect Spring," however, the sheet music gives the title as "The Awakening." McCormack first performed this song on 1-4-08 at a Boosey Concert at Queen's Hall.

1907-08

Lx 2490, 1908

Boosey sb

Away in a Manger, see The Holy Child

B

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

Baby Aroon (Words & Music by Vincent and "Miss M." O'Brien) [publication not verified] ♣

Notes: Vincent O'Brien's connections with McCormack as teacher, long-time friend, and accompanist on tour (1913-14) and recordings are well known. McCormack performed and recorded several songs and arrangements by him, including this song. The handwritten manuscript (in the Manning Collection at Boston College) is inscribed "to Cyril and Gwen McCormack, in memory of a happy year."

1921-22 (IV) OEA 2124-1, -2 (6-27-35) US: 4-10-35

Badoer questa notte ... 0 grido di quest'anima, see LA GIOCONDA

Ballynure Ballad (Traditional/Old Irish Air from Co. Donegal, arranged by Herbert Hughes) ♣

1914-20 (III, e) B 23904-1 (4-2-20)

1921-24 (III)

1925-29 (III)

1931-35 (III)

Banks of the Bandon

1914 (Brooklyn Academy NY)

Banks of the Daisies, The (Alfred Perceval Graves/Old Irish Air, arr. Charles Villiers Stanford) ♣

Notes: Although the melody arranged by Stanford is traditional and included in Petrie, the text of this may have been written by Graves. The tune is found in some sources as "The Banks of the Roses."

1914-15 (III)

Banks of the Suir, The (also known as The Green Banks of the Suir (Traditional/Old Irish Air, arr. Milligan Fox) ♣

1914-15 (III)

Bantry Bay (Traditional/words and music by James L. Molloy) ♣ [Boosey© n.d.]

BVE 56193-1, -2 (10-17-29)

1938-39 (III) OEA 9459-1 (8-26-41) US: 1-24-34

IL BARBIERE DI SIVIGLIA (Rossini) [Complete performances; role of Count Almaviva]

9-14-10 Parma (1)

6-26-11 Covent Garden (Act 3 only, at Gala)

June-July 1912 Covent Garden (2)

1-20-13 Boston (1)

June 1914 Paris (2)

Apr 1921 Monte Carlo (2)

Jan-Feb 1923 Monte Carlo (2)

BARBIERE DI SIVIGLIA, IL: 0 il meglio mi ... Numero, quindici (Rossini) (I)

5205f (7-18-11), w/ Sammarco

BARBIERE DI SIVIGLIA, IL: Se il mio nome (Rossini)

Notes: The unpublished recording is marked in the Victor files as a private recording for Josef Pasternak, who accompanied on the piano.

B [no matrix]-1 (11-5-19) private recording

Bard of Armagh (Traditional/Old Irish Air, arr. Herbert Hughes†, John F. Larchet‡) ♣

Note: McCormack sang an arrangement by Herbert Hughes from 1914-15 through the end of the 1926-27 season. For several seasons, from 1924, he sang an arrangement by John F. Larchet.

Credits in recital leaflets indicate that he switched back and forth between the two arrangements during the last years of his career. The Hughes edition was published by Boosey in 1914; the Larchet arrangement by Piggot in Dublin in 1922.

1914-15 (III) B 15421-1 (11-23-14)

US: 4-25-38

SRB†

1915-25 (III) B 23792-1, -2 (3-30-20)

- 1926-27 (III)
 1927-29 (III)‡
 1930-32 (III)‡ US: 10-25-33, 3-14-34
 1933-34 (III)‡
 1934-35 (III) US: 1-9-35
 1935-36 (III)‡
 1936-37 (III) OEA 8852-1, -2 (8-9-40)
 Barefoot Trail (Marion Phelps/Alvin S. Wiggers) [Boosey©1920]
 1919-20 (April 4, 1920 – Hippodrome) B 23901-1, -2 (4-1-20)
 Boosey, 1920 sb
- Bay of Biscay (Andrew Cherry/John Davey)
 Notes: This song dates as far back as 1805 and was interpolated into various plays, such as *Spanish Dollars*. In the earlier years of the 19th century it was associated with the repertoire of John Braham (1772/4-1856), and was a popular repertoire item for many other singers. No stage performances of this song by McCormack have been traced.
 Lx 3168 (1909)
- Battle Hymn of the Republic (Julia Ward Howe/William Steffe, arr. Noel Johnson)
 OEA 9667-1, -2 (12-16-41)
 OEA 9667-3 (12-23-41)
- Beauteous Night, O Night of Love, see CONTES D'HOFFMAN*
- Beautiful Dreamer (words and music by Stephen Foster)
 Notes: The sheet music in the Manning Collection is an arrangement by William Hodson, published by Theodore Pressler in 1932.
 US: 3-13-35 MC-BC
- Beautiful Isle of Somewhere (Jessie Brown Pounds/John S. Fearis) [Forster©1901, 1924]
 B 14669-1 (4-6-14)
- Because (English words by Edward Lockton, writing as Edward Teschemacher, after French words by Helen Guy Rhodes, writing as Guy d'Hardelot/d'Hardelot) [Chappell©1902]
 1905-06 B 14671-1 (4-7-14)
- Because I Love You (words and music by Irving Berlin) [Berlin Inc.©1926]
 BVE 37148-1,-2 (12-17-26)
- Because of You (John Graham/Martin Broones) [Chappell©1933]
 Notes: McCormack recorded "Love's Roses" by Broones in 1933 and later broadcast that song, but there is no evidence that he performed this song.
 -- ? -- MC-BC
- Bedouin Love Song (B. Taylor/George Whitefield Chadwick)
 1919-20 (IV) SRB
- Bee, The (Emily Dickinson?/Samuel Endicott)
 Note: The editor could not locate the sheet music for this song, but the Dickinson poem seems a likely text—more so than the longer poem by Sidney Lanier.
 1917-18 SRB
- Before My Window (The Cherry Tree) (G. Galina, trans. Henry G. Chapman/Sergei Rachmaninoff, Op. 26, No. 10). Note: possibly translated by Rosa J. Newmarch. (E)
 1924-25 (II) Bb 5116-1, -2, -3 (9-24-24), w/ Kreisler SRB
- Before the Dawn (Arlo Bates?/Hubert Bath)
 1914-15 (IV) SRB
- Before the Dawn (Arlo Bates/George Whitefield Chadwick)
 1916-17 (II) SRB
 1918-21 (II)
 1922-24 (IV)
 1924-26 (IV)
 1928-29 (IV)
- Before You Came (John Harriott/H. Lane Wilson) [J.B. Cramer©1915]
 1916-17 (IV)
- Beherrigung (Johann Wolfgang von Goethe/Hugo Wolf, No. 18) (G)

12-21-26 (O)
12-3-31 (II) 2B 2276-1,-2, -3 (5-31-32)

SRB
BB1

Belgium Forever, see Forward Belgium

Believe Me If All Those Endearing Young Charms (Thomas Moore/Old Irish Air: "My Lodging is on the Cold Ground"). ♣

Notes: This song was sung by McCormack during most of his career, using various arrangements over the years. At some point during his association with Edwin Schneider he began using Schneider's arrangement, published in 1934 by the Vince Co., while McCormack was broadcasting under their sponsorship. In the final years of his career he used an arrangement by Gerald Moore, published in an anthology by Prowse along with other arrangements by Moore.

1903-04 Edison 13191 (9-12-04)

1904-05 G&T 5882b, 6453a,

1905-06 6464Ei (9-19-04)

(Feb 15, 1907) London

1906-07 6464WD2 (9-23-04)

1907-08 5931b, 5932b (9-24-04)

B 8537-1 (1-7-10)

B 8537-2 (3-4-10)

1910-11 B 8537-3 (3-16-11)

1911-12

1913-14 (e)

1915-16 (III)

1931-32 (e)

F: WoM

Vince, 1934 sb p

1933-34 (-)

Prowse, 1941 sb af

1934-35 (e) OEA 2129-1, -2 (6-28-35)

US: 2-10-33, 10-24-34

1936-37 (III)

UK: 8-20-35, 10-21-41

Bella figlia dell'amore (quartet), see RIGOLETTO

Bella del tuo Sorriso, see REGINELLA (Braga)

Beloved, All I Have (??)

Notes: This was an early repertoire item noted in a review of one concert. No information has been found.

1906-07

Beloved I am Lonely (May Aidington/Harold Craxton) [Boosey©1926]

Notes: Dedication on sheet music by Craxton: "For John McCormack."

BVE 40167-1, -2 (10-11-27)

Boosey, 1926 d

Ben Bolt (Thomas Dunn English/Nelson Kneass) [Ditson, et al.©1844, etc]

B 14675-1, -2 (4-7-14)

Beneath Southern Moon, see 'Neath Southern Moon'

Bendemeer's Stream (Thomas Moore/Old Irish Air, arr. Alfred Scott-Gatty) ♣

Notes: McCormack's recital programs indicate that he performed the Gatty arrangement.

1914-14 Boston (SH) May 9, 1915 Boston Herald May 10/15

1919-21 (III)

US: 2-14-34

SRB

Beneath the Moon of Lombardy (Edward F. Lockton/Harold Craxton) [Boosey©1921]

B 23758-1, -2 (3-4-20)

Beneath the Quivering Leaves, see JOCELYN

Benediction, A (Words and Music by Clara Edwards) [Schirmer©1930]

Notes: The copy of this sheet music in the Manning Collection is autographed "To John McCormack. Sincerely yours, Clara Edwards." There is no evidence that McCormack ever performed this song in recital.

-- ? --

MC-BC

Berceuse, see JOCELYN

BERENICE: La bella mano, che mi piago (Antonio Salvi/Handel, arr. Samuel Endicott) (I)

1924-25 (I)

SRB

Bird Songs at Eventide (Royden Barrie/Eric Coates) [Chappell©1926, 1927]

1927-28 (II) BVE 40166-1, -2 (10-11-27)
 1928-29 (IV) US: 1-31-34, 2-7-34, 3-7-34
 Birthday, A (Christina Rossetti/Arthur Whiting)
 Oct 23, 1914 Melbourne
 1919-22 (II) SRB
 1926-27 (IV)
Bitte, see Pleading (Hesse/Kramer)

Bitterness of Love (Shaemas O'Sheel/James Philip Dunn) [Fisher©1915]
 1915-21 (IV) SRB
 1923-24 (IV)
 1926-28 (IV)
 1932-34 (IV) Bb 21040-1, -2 (12-4-30)
 1935-36 (IV)

Blackbird Singing, A (from "Songs of the Field" by Francis Ledwidge, 1915/Michael Head, from "Over the Rim of the Moon) [Boosey© n.d.]
 Notes: Ledwidge (1887-1917) was a famous Irish poet and nationalist, who was killed at Ypres in 1917 at the age of 29. His most famous poem was "Thomas McDonagh." There is a handwritten copy of this song in the Manning Collection.
 1928-29 (IV) MC-BC

Bless This House (Helen Taylor/May H. Brahe) [Boosey©1932]
 Notes: This song was first published by Boosey in 1927 as "Bless the House." The title and first line were changed at McCormack's suggestion. Later copies of sheet music show both dates.
 1931-35 (IV) OB 3850-1, -2 (9-16-32) US: 1-24-34 Boosey sb SRB
 1935-36 (IV) US: 3-13-35

Blessed Hour of Prayer, see Silent Hour of Prayer

Blind Ploughman, The (Marguerite Radclyffe-Hall/Robert Coningsby Clark) [Chappell©1913]
 OEA 8823-1 (7-11-40)
 OEA 9063-1, -2 (12-17-40)

Blow, Blow, Thou Winter Wind (Shakespeare, *As You Like It*/ Roger Quilter)
 1931-32 (II)

Blow Out, You Bugles! (Rupert Brooke/Frank Bridge)
 1919-20 with Boston Symphony under Monteux
 1920-21 (II) SRB

Blue Hills of Antrim (Traditional?/Old Irish Air, arr. Hamilton Harty) ♣
 1921-22 (III)

Blumenkranz, Der (Anonymous German text, based on Thomas Moore/Felix Mendelssohn) (E?)
 Notes: This song is listed in the SRB under the title "The Garland."
 -- ? -- SRB

BOHEME, LA: Io non ho che una povera stanzetta (libretto and music by Leoncavallo) (I)
 Note: The tenor role is Marcello in Leoncavallo's opera.
 1912-13

BOHEME, LA: Non, parlate così (Ruggero Leoncavallo) (I)
 1904-05

BOHEME, LA: Act III, tenor aria ("L'hai detto altin!" etc.?) (Ruggero Leoncavallo) (I)
 Note: The conclusion of Act 3 is a duet with Musette. McCormack continued to include arias from 19th century operas from time to time among his scheduled Group IV selections until 1921 or later, and there are several listed in the Schneider Repertoire Book.
 1912-14 (IV) SRB
 1918-19 (IV)
 1920-21 (IV)
 1922-23 (II)

LA BOHÈME (Puccini) [Complete performances: role of Rodolfo]
Jan-Feb 1910 Manhattan Opera (6)
May-July 1910 Covent Garden (6)

Nov-Dec 1910	Chicago, Boston (5)
1-6-11	Chicago (Act 3 only)
May, July 1911	Covent Garden (4)
Sept-Nov 1911	Sydney and Melbourne (on tour with Melba) (11)
12-9-11	Melbourne (Act 1 only)
Apr-July 1912	Covent Garden (7)
12-26-12	Boston (1)
1-28-13	New Haven, CT (1)
May-July 1913	Covent Garden (4)
6-9-14	Paris (1)
12-31-15	Chicago
Nov-Dec 1917	Metropolitan Opera, NY (2)
12-1-18	Chicago

BOHEME, LA: Ah Mimi, tu piu non torni (Puccini) (I)

1910-11 C 8737-1 (23 March 1910)

BOHEME, LA: Che gelida manina (Puccini) (I)

1906-12 Lxx 2791 (1908)

1912-16 (I, IV) Lxx 2791-2 (1908)

1917-18 (I) C 8589-1, -2 (2-1-10)

BOHEME, LA: O Soave Fanciulla (Puccini) (I)

9-22-18 B 14658-1, -2, -3 (4-2-14), w/ Bori

12-26-19 B 14658-4, -5 (4-8-14), w/Bori

BOHEMIAN GIRL, THE: When other lips (Then you'll remember me) (Balfe)

Note: This aria was frequently sung as a concert piece beginning in the early 19th century. It was an early signature tune of McCormack, but it had not been listed in a McCormack recital for over 20 years, when he revived it during the spring of 1929. He included it as one of the selections that he performed in the movie, *Song O' My Heart*, choosing it instead of "O Sleep, why dost thou leave me" (an aria that he programmed during virtually every season for 21 years prior to 1936).

1903-05 Lx 2619 (1908)

B 14677-1 (4-7-14)

B 14677-2 (5-11-16)

1928-29 (IV) BVE 14677-3 (12-23-25) F: SoMH, 1929

Bois Epais, see *AMADIS* (Lully)

Bonfires (W.L. Bultitaft/Hamilton Harty)

1921-22 (IV)

Bonnie Brown Head (Arthur Rutherford/William Dichmont) [Schuberth©1914]

Notes: The copy in the Manning Collection is annotated "Encore Song. Charming," presumably by McCormack, but no evidence has surfaced that he sang it as such or as a listed selection in a recital.

-- ? --

MC-BC

Bonnie Wee Thing (Robert Burns/Liza Lehmann) [Boosey©1912]

1916-17 (IV) B 14668-1, -2 (4-6-14)

Boosey d

SRB

1919-21 (IV)

Botschaft – Wehe, Luftchen, lind und lieblich) (Georg Friedrich Daumer, after a text in Persian by

Hafis/Johannes Brahms, op. 47) (E)

Notes: This song was performed in English translation and is listed in the SRB as "The Message."

1917-18 (II)

SRB

Boys of Wexford (Robert Dwyer Joyce/Old Irish Air, arr. J. J. Johnson)

Notes: Robert was the brother of Patrick W. Joyce.

613 (1906)

Lx 1567 (1906)

Break, Break, Break (from "Songs for Voice and Piano") (Alfred Tennyson/Cecil Burleigh, No. 3 from

"Songs for Voice and Piano Op. 47) [Oliver Ditson© 1920]

Notes: Not to be confused with Harry, Cecil Burleigh (1885-1980) was an American composer, teacher, and musician, who was well known in all three roles in the first half of the 20th century. As a violinist he studied with Gruenberg and Auer. He is one of numerous (!) composers (76 at last count on Emily Ezust's Lieder and

Art Song website) who set Tennyson's verses. He was for many years a professor at the University of Wisconsin at Madison, and his papers are at the library there.
1919-20 (II)

Breit über mein Haupt dein schwartze Haar (Adolf Friedrich/Richard Strauss, Op. 19, #2) (G?)
-- ? -- SRB

Brian Oge and Molly Bawn (duet with Kate Rooney) ♣
3-15-07

Bridal Dawn (from "High Days and Holidays") (Helen Taylor/Easthope Martin) [Enoch & Sons©1918]
1921-22 (IV) B 29873-1, -2, -3 (4-9-24) SRB

Broken Song, A (Moira O'Neill/Charles Villiers Stanford) ♣

Note: This and three songs by Hamilton Harty were programmed for some recitals (entire Group II) in the spring of 1913 as "Four Modern Irish Songs."
1912-13 (II)

Brown Bird Singing (Royden Barrie/Haydn Wood) [Chappell©1922]

1923-24 (IV) BVE 34176-1, -2 (12-23-25) SRB
1925-27 (e)
1927-29 (IV)

Bunch of Shamrocks, A (song cycle) (Various/Alicia Needham) ♣

This song cycle for soprano, contralto, tenor, and bass was comprised of lyrics by many Irish poets, including Tynan-Hinkson, Mangan, Thomas Moore, and others. McCormack sang this cycle including "Peace Be Around Thee" at the Moore Memorial Concert 3-15-07. We can assume he sang the tenor parts of this cycle.
3-17-07 w Flo Daley and Dennis O'Sullivan
3-15-08

By the Bivouac's Fitful Flame (Walt Whitman/Hamilton Harty)

Note: at his recital on 5-26-18 McCormack performed this song and three others by Harty as Group II, Entitled "Four Modern Irish Songs."

1917-19 (II) SRB
1920-21 (II)
1923-24 (IV)
1931-32 (II) US: 1-31-34
1934-36 (II) US: 1-30-35
1938-39 (II)

By the Lakes of Killarney (Gerald Fitzgerald ?/Anna Case) ♣

Note: Some sources give Alfred P. Graves as lyricist.

OEA 9868-1 (5-26-42)

By the Pool of the Third Rosses (Arthur Symonds/Harry T. Burleigh)

1915-16 (IV) SRB

By the Sea, see Am Meer (Schubert)

By the Shortcut to the Rosses (Nora Hopper/Old Irish Air, arr. C. Milligan Fox) ♣ [Boosey©1902]

Note: This was always listed as "The Short Cut to the Rosses" in McCormack's recital programs.

The Rosses is an area on the far northwest coastline of Donegal.

1921-22 (III) BB1
1923-24 (III) MC-BC
1927-29 (III) BVE 41546-1, -2 (1-13-28)
1934-36 (e) US: 12-13-33, 9-19-34
1938-39 (III)

By the Waters of Minnetonka (J.M. Cavanass/Thurlow Lieurance)

Notes: Lieurance was a composer and musicologist, who was very interested in Native American music. He took down the melody that this song is based on, on a Sioux reservation in 1911 or 1912. The song was published the following year and became very popular.

1919-20 (Dec 7, 1818 Boston (SH) SRB

C

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

LA CABRERA (Dupont) [Complete performances: role of Pedrito]

Notes: Gabriel Dupont's first opera, a work in the verismo style with a libretto by Henri Cain, had first been produced in 1904. It was very successful, and Zenatello performed it in 1905.

Jan-Feb 1906 Savona, Teatro Chiabrera (2)

Caitilin Ni Uallachain, see Five Irish Fantasies (Loeffler)

Caldo sangue, see RE DI GERUSALEM (Scarlatti)

California Troubadour, A (Clarence Urmy/Henry Kimball Hadley)

Notes: Urmy's book (1912) of the same title was a volume of poems. The specific poem set by Hadley has not been identified.

1916-17 IV)

Call No More (? /Charles Wakefield Cadman)

Note: McCormack performed this song along with "A Serenade" by Cadman in Group IV in the spring of 1913.

1912-13 (IV)

Calling Me Back to You (Words & Music by Blanche Ebert Seaver) [Harms©1926]

1926-27 (IV) BVE 36376-1, -2 (9-30-26) US: 1-1-27 Harms sb p

Calling Me Home to You (Edward F. Lockton, writing as Edward Teschemacher/Francis Dorel) [Boosey©1916]

B 21808-1, -2 (4-30-18)

Calm as the Night, see Still as the Night

Candle Light (Lee Shippey/Charles Wakefield Cadman) [Presser©1930]

OEA 406-1 (8-24-34) US: 11-22-33?, 1-24-34

Cantata BWV 4 (Bach), see Jesus Christ, the Son of God

Cantata BWV 93 (Bach), see Let us but rest awhile in quiet

Cantata BWV 147 (Bach), see Jesu, Joy of Man's Desiring

Cantata con Stromenti, see Praise Ye the Lord

Capri (from Vignettes Overseas, No. 3) (Sara Teasdale/Wintter Watts)

-- ? --

SRB

Caravane, La (Théophile Gauthier/Ernest Chausson, op. 14) (F)

1919-23 (II)

SRB

1925-26 (II)

1927-29 (II)

Carmé (Canto Sorrentino) (Traditional/Italian melody, arr. G.B. de Curtis) [Ditson©1909] (I)

B 16091-1, -2 (6-10-15), w/ Kreisler

MC-BC

CARMEN: Il fior che avevi a me (Bizet) (I)

1906-08 E Lx 2795 (1908, E)

1908-09 I Lxx 3138 (1909)

C 8538-1 (1-7-10)

CARMEN: Parlé moi de ma mère, see CARMEN: Votre mère...

CARMEN: Votre mère avec moi ... Ma mère je la vois (Bizet)

C 13028-1, -2 (28 March 1913), with Lucy Isabelle (Isabella) Marsh, soprano

C 13028-3 (1 May 1913), with Lucy Isabelle Marsh, soprano

C 13028-4 (1 May 1913)

Caro amor, see IL PASTOR FIDO

Caro mio ben (Anonymous Italian text/Tomasso Giordani) [Preston (London)©1782?]

Notes: The original published sheetmusic states; "The Favourite Song as Sung by Sigr. Tenducci at the Pantheon & Mr. Abel's Concerts, Composed by Sigr. Giordani." The most common latter day edition was edited by Parisotti in 1890 and names the composer as Giuseppe Giordani, but later research has indicated that the composer was Tomasso Giordani (no relation) (Paton, 1981).

1917-19 (I)
 1922-23 (I) Nov 10, 1922 SRB
 Castle of the Glen, The (Scottish)
 Sept. 12, 1936 Theatre Royal, Dublin

CAVALLERIA RUSTICANA (Mascagni) [Complete performances: McCormack sang the role of Turiddu]	
May 1907	Dublin, Theatre Royal, Dublin Amateur Operatic Society (3)
Oct-Nov 1907	Covent Garden (4) (McCormack's Covent Garden debut was 10-15-07 in this role)
May 1908	Covent Garden (1)
Feb 1910	Manhattan Opera, NYC (2)
Nov-Dec 1910	Chicago, Boston (4)

CAVALLERIA RUSTICANA: O Lola (Siciliana) (trans. Weatherly?/Mascagni) (E)
 Lx 2488 (1908)

Cave, The (Elizabeth K. Reynolds/Edwin Schneider) [Boosey©1919]
 1914-15 (IV) SRB
 1917-18 (IV)
 1919-21 (IV)
 1922-24 (IV)
 1924-25 (IV)

Champs paternels! Hébron douce vallée, see JOSEPH EN ÉGYPTÉ

Charity (Emily Dickinson/Richard Hageman)

Notes: This is the second of two songs by Hageman that McCormack performed in recital. He also owned the sheet music for "The Donkey," a setting of verses by G.K. Chesterton by this composer (who is known today primarily for his film scores). McCormack began performing "Charity" and "Christ Went Up into the Hills" well before his Hollywood years.

1921-22 (II, IV, e)
 1923-24 (?, e) SRB

Charm me Asleep (Robert Herrick/Wilfrid Sanderson) [Boosey©1931]

Note: The poem by Herrick is entitled, "To music, to becalm his fever."

OB 3855-1 (9-16-32) Boosey sb

Charming Chloe (poem: "The Charming Month of May") (Robert Burns/Edward German)
 1917-18 (IV) SRB

Charms of Floremel, The (Traditional?/Traditional?, arr. Samuel Endicott) [Charles Homeyer©1918]

Notes: One of the three selections comprising "Melodies of Revolutionary Times," arranged and harmonized by Samuel Endicott, the others being "Sheep in Clusters" and "The Heavy Hours" (q.v.) McCormack's copy in the Manning Collection at Boston College is autographed by Endicott. There is no known evidence that McCormack performed this song in recital.

-- ? -- MC-BC

Celeste Aida, see AIDA

Che gelida manina, see LA BOHEME

Cherry Ripe (Robert Herrick/Roger Quilter? from "To Julia, op.8)

Notes: Herrick's verses have been sung to several melodies and set by several composers. McCormack's use of Quilter's setting has not been confirmed, but it seems the sort of arrangement that he would have chosen.

1907-08

Cherry Tree, see Before My Window

Chi vuole in amorarsi, see IL FLAVIO (Scarlatti)

Children's Prayer, The, see Des Kindes Gebet (Reger)

Children's Prayer in Wartime, A (Joseph McCarthy/James F. Hanley)

Note: Another source gives credits as Merrick Fifield McCarthy/Jacques Wolfe.

OEA 9870-1, -2 (5-26-42)

Child's Prayer, A (Laura Leycester/Pat Thayer)

- OEA 8321-1, -2 (11-30-39)
- Child's Song, A (from "A Masque") (Thomas Moore/Charles Marshall)
 Note: This was one of McCormack's earliest signature songs.
 1906-09 Lx 2502 (1908)
 1915-16 (IV) B 11816-1 (4-2-12)
 1922-23 (IV) US: 4-17-35 SRB
- Christ in Flanders (Gordon Johnstone/Ward-Stephens) [Chappell©1919]
 Notes: Sheet music gives the composer's name with a hyphen, as shown.
 B 23454-1, -2 (11-5-19)
- Christ in His Garden, see Legend: Christ in His Garden*
- Christ Went Up into the Hills (Katherine Adams/Richard Hageman) [Fischer©1924, Winthrop Rogers©1924]
 1923-24 (II)
 1924-25 (II, IV)
 1925-26 (IV)
 1926-28 (II) CVE 38388-1 (5-4-27) US: 2-14-34
- Christmas Carol, A ("There is a Rose of Such Virtue") (Traditional English carol text/Arnold Bax)
 1922-23 (II, IV)
- CHRISTUS AM ÖLBERG: Jehova, Du Mein Vater (Franz Xaver Huber/Ludwig van Beethoven, Op. 85) (G)
 Also listed in programs as Mount of Olives or Christ on the Mount of Olives. Note: The recording exists only as an unpublished test pressing. It seems likely that for European performances of the recitative and aria from *Christus am Ölberg* (so listed) McCormack sang the original text by Huber, as he does in this unpublished test pressing. The archive for the Boston Symphony Orchestra lists McCormack's performances of these selections in 1917 as from "The Mt. of Olives – Beethoven," whereas other concert listings for appearances in the US give the title as *Engedi*. See the entries and notes for *Engedi*.
 1914-15 2-21-15 Boston (SH) Boston Evening Transcript Feb 18/15
 1916-17 2-22-1917 Boston (SH) and 5-20-24 CVE 58684-2 (2-27-30) (G)
 1917-18 12-14 & 15, 1917 Boston (SH)
 1919 – Nov 4, Beethoven Ass'n concert.
 1921-22 Boston (SH) Feb 19, 1922
 1922-23 He sang this in Berlin April 22, 23, 1923 under baton of Bruno Walter
 5-20-24
 12, 1926 Carnegie Hall
- CID, LE: 0 Souverain, 0 Juge, 0 Pere (Massenet) (F?)
 1915-16 (I or IV) C 11831-1 (4-5-12) SRB
- Clorinda (John Bledlowe/R. Orlando Morgan) [Enoch & Sons©1923]
 1924-25 (IV) Enoch & Sons sb
- Cloths of Heaven, The (from "The Wind Among the Reeds") (William Butler Yeats/Thomas F. Dunhill)
 [Stainer & Bell©1911]
 1920-21 (II) SRB
 1921-22 (IV)
 1925-26 (IV) Bb 11347-1 (9-2-27)
 1934-36 (II) OEA 2182-1 (7-23-35) US: 2-14-34
- Clouds (Anonymous?/Ernest Charles)
 -- ? -- SRB
- Columbia, the Gem of the Ocean (Words and Music by David T. Shaw)
 Notes: Shaw's original verses were edited prior to publication by T.A. Beckett, who seems to have derived his revisions from the poem, "Britannia, the Pride of the Ocean" by Stephen Joseph Meany. McCormack is known to have performed this song on this one occasion, probably a war bond rally, at which he also sang "My Country 'Tis of Thee."
 12-16-17

COLLEEN BAWN (Benedict) recit and air

Mar 31, 1912 Boston (SH)

Come Away Death (Shakespeare, *Twelfth Night*/Roger Quilter)

7-17-32 (II)

Come Back My Love (Since First I Met Thee) (Sonny Miller/Bernard Grün, after "Romance in E-flat"
by Anton Rubinstein)

OEa 9656-1 (12-3-41)

Come Back to Erin (John William Cherry/Charlotte Alington Barnard, writing as Claribel)

Note: This is a song associated with McCormack's early career, especially among record collectors,
yet it is interesting that there is no evidence (known to the editor) that he ever performed it except
in the recording studio. It seems a likely candidate as an encore, but, again, no evidence has surfaced.
(Charlotte Alington Pye married Charles Cary Barnard.)

6468a (23 September 1904)

5934b (24 September 1904)

6450-I (3 November 1904)

6450-II, -III, -IV (10 November 1904)

682 (5 July 1906)

Lx 1579 (1906)

L 1580 (1906)

B 8588-1 (1 February 1910)

Come, Child, Beside Me (? /Julius Ivanovich Bleichmann)

1915-16 (II) Oct. 10, 1915 Boston (SH) Musical America Oct 16, 1915

SRB

Come In and Welcome (Helen Taylor/Robert C. Kennedy Russell) [Sam Fox©1936]

Note: McCormack notes during the broadcast that this is the first time for him to perform this song.

US: 1-2-37

MC-BC

Come into the Garden, Maude (Alfred Tennyson/Michael William Balfe) [Walsh, Holmes & Co,© n.d.]

Notes: Numerous composers tried their hands at setting this poem, but Balfe's version, composed for
Sims Reeves, emerged as the clear favorite.

1914-15, Boston SH, May 9, 1915 (Boston Herald May 10/15)

C 15846-1 (3-30-15)

Come My Beloved, see ATALANTA

Come, O Come, My Life's Delight (Thomas Campion/Hamilton Harty)

1918-19 (II)

SRB

Come to Me in My Dreams (Matthew Arnold/ Frank Bridge)

1925-26 (II)

SRB

Come to Me, My Beloved (? /Charles Marshall)

1907-08

Come Where My Love Lies Dreaming (words and music by Stephen Collins Foster)

B 14678-1, -2 (4-8-14)

Contrasto (Carlo Zangarini/Ottorino Respighi)

1924-25 (II)

SRB

Constancy (? /Arthur Foote, op. 55 no. 1)

1918-19 (II)

SRB

CONTES D'HOFFMAN (Offenbach) [McCormack sang the role of Hoffman.]

2-4-11 Philadelphia, Complete performance

2-20-11, Philadelphia (?) possibly scheduled but did not sing

3-25-11, Philadelphia, Act 2 only (Gala Performance)

4-1-11, Philadelphia, Act 2 only (Gala Performance)

CONTES D'HOFFMAN: Beauteous night, O night of love (Barcarolle) (Jules Barbier/Jacques Offenbach)

B 17655-1 (5-10-16), w/ Kreisler

Corrymeela, (C.V. Stanford)

Proof of performance Feb. 22, 1913 (Irish) from Michael McFarlane

COSI FAN TUTTE: Un aura amorosa (Mozart)

1912-13

1915-16 (I) Oct 31, 1915 Boston (SH) program

1918-19 (I)

1921-22 (I)

COSTANZA IN AMOR VINCE L'INGANNO, LA: Alma del core, spirto dell'alma (Antonio Caldara)

[Peters (Leipzig) ©1914] (I)

Notes: This aria (sung by the character Clizia, is not included in the 1711 version of the libretto.

1921-22 (I)

SRB

1930-31 (I) US: 9-30-21 program Burlington Vermont

Coulin, The ("The Last Glimpse of Erin") (Thomas Moore/Old Irish Air) ♣

Note: The Moore lyric is listed in the SRB without an arrangement noted.

1911-12

SRB

1913-14 (III)

Coulin, The ("Have You Seen My Sweet Coulin at the Day's Early Dawn?") (? /Old Irish Air,

arr. Fritz Brase) ♣

1928-29 (III)

US: 1-31-34

Cowboy's Lament, The (Oh, Bury Me Not on the Lone Prairie) (Traditional/ Traditional, arr. Oscar J. Fox)

[Carl Fischer©1931]

Notes: The editor has found but one instance of this traditional American cowboy song among McCormack's programs. It was included in *Cowboy Songs and Other Frontier Ballads* by John A. Lomax (Sturgis & Walton, 1910, 1916; NY: Macmillan, 1918) and arranged many years later for concert presentation by Oscar J. Fox. The program below credit's Fox as the arranger. Fox (1879-1961) was a classically trained composer who composed or arranged over 50 songs over a long career. These ranged from settings of poetic texts (e.g., "White in the Moon the Long Road Lies" by Housman; "Entreaty" by Swinburne) to cowboy songs like the one here. He also set the text of "The Hills of Home" by Floride Isabella Lee Calhoun (1870-1935, a descendant of John C. Calhoun), and the song became quite popular among many vocalists. (Some, like Mario Lanza, recorded it.) Fox was born in Burnet County, Texas, studied in Europe as a young man, enjoyed the bulk of his career as a composer and arranger in the US, and retired in San Antonio, Texas. There is a roadside memorial to him near Marble Falls, Texas. "The Cowboy's Lament" stands out as an unusual selection in McCormack's repertoire, but it bespeaks his interest in traditional and folk songs of many lands

1927-28 (IV) (3-22-28, only known performance)

Cradle Song 1915 (adapted from "Caprice Viennois") Alice Mattullath/Fritz Kreisler [Fischer©1915]

B 17672-1, -2 (5-11-16)

Cradle Song, A (O Men From the Fields; from "Songs from Connacht") (Padraic Colum,/Old Irish Air,

arr. Herbert Hughes) ♣

Notes: This song was listed in some of McCormack's recital leaflets as "A Mantle of Blue."

Colum's poem was also set by Bridge under this latter title.

1919-21 (II) OEA 2183-1 (7-23-35)

Cradle Song, A ("O Men from the Fields") (Padraic Colum/Hamilton Harty, from "Six Songs of Ireland,"

Op. 18) ♣ [Novello©1913]

Note: McCormack's program listings sometimes give this as "A Lullaby" or "Mantle of Blue" (Aug 4, 1922 Sydney)

1910-11

SRB

1913-14 (III?)

1916-17 (IV)

1917-18 (II)

1922, Aug 4 (Sydney) listed as "Mantle of Blue" arr. by Harty

1924-25 (II)

1930-32 (II)

US: 1-17-34

1934-35 (II)

1938-39 (IV)

Croppy Boy, The (William McBurney/Old Irish Air) ♣

Note: Tune: "Cailin o cois tSiure me" (I am a girl from beside the river Suir). According to Nicholas Carolan this is "the oldest dateable Irish melody" (16th century).

615 (5 July 1906)

Lx 1568 (1906)

Crossroads (from "Show People") (words and music -?- by William Axt and David Mendoza)

Notes: "Show People" was a 1928 movie directed by King Vidor. The exact credits (book, lyricists, composer) for this song are unclear. McCormack's recording was unpublished.

BVE 48191-1,-2 (11-21-28)

Crucifix, The (F. W. Rosier/Jean Baptiste Faure)

B 18391-1 (9-21-16), w/ Werrenrath

B 18391-2,-3 (6-8-17), w/ Werrenrath

Cruiskeen Lawn, The (Traditional/Old Irish Air, arr. Alfred Moffat) [E] ♣

Notes: McCormack sang an English version of the traditional song, "Cruiscín Lán," or "The Full Jug." He sang the arrangement by Moffat in recital during the 1915-16 season, but it is not known what arrangement he may have sung for the 1933 broadcast.

1915-16 (III) Oct 31/15 Boston (SH) program & review US: 12-6-33

SRB

Crying of Water, The (Arthur Symons/Louis Campbell-Tipton)

1912-13 (IV)

SRB

1915-16 (IV)

CURIOSO INDISCRETTO, (IL), opera by Anfossi – "Per Pieta non Ricercate" filed under aria Per . .

D

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

Da Luain, da Mairt (Traditional/Old Irish Air, arr. Herbert Hughes) (E) ♣

Notes: McCormack almost certainly performed "Da Luin, da Mairt" in English translation or with some verses in English. On some program leaflets, the Gaelic was translated (e.g., 10-10-16, Detroit) as "Monday, Tuesday"). The note continued: 'of this fragment there is a legend to the effect that once upon a time a poor old hunchback overheard the fairies singing inside a rath [a Ringfort, or ancient fortified settlement, traditionally associated with fairies or leprechauns] in some lonely part of Ireland. Being something of an artist after the manner of Hans Sachs, and dissatisfied with the incompleteness of the melody, he added—very softly to himself—'agnus da Caideen' in the form given here. The fairies being quick of hearing and naturally good musical critics, were delighted and promptly removed his hump.' Unfortunately, the translator is not noted on his printed programs. This song was sometimes performed in tandem with "The Magpie's Nest," and the two were listed as "Two Fragments"*. This descriptive title was given without further detail in the listing of selections for McCormack's broadcast of 10-3-34, so there is some uncertainty of these are the same two fragments (although it seems likely).

1916-17 (III)

SRB

1920-21 (III)*

US: 10-3-34?

1922-23 (III) Nov 10, 1922 Boston SH

Dai campi, dai prati, see MEFISTOFELE

Daisies ("O, posmotri, kak mnogo margaritok") (Igor Severyanin/Rachmaninoff)

1923-24 (II)

SRB

Darling, The (Traditional?/Old Irish Air, arr. Charles Villiers Stanford) ♣

1918-19 Nov 3, 1918 Boston SH

SRB

Das Traumbild (Mozart, K. 530), see The Vision

Dass sie hier gewesen (Friedrich Rückert/Schubert, D.775, op. 59 no. 2) (G)

1922-23 (II)

SRB

David Penitente (Mozart), see A te fra ti affani

Dawn Will Break (Lillian Glanville/Haydn Wood) [Keane©1940]

OEA 9414-1, -2 (5-29-41)

Dawning of the Day (From traditional Irish verses, ed. by Patrick Weston Joyce/Old Irish Air: "Fainne geal an lae," arr. N. Clifford Page† or Edwin Schneider‡) ♣

Note: The melody, which translated means “The Bright Ring of Day,” was possibly composed by Thomas O’Connellan, a Sligo harpist. The English text is based on traditional Irish verses collected by Joyce. An English version of these verses dates from about 1850, and was set by Edward Walsh, according to some sources. Patrick Weston Joyce (1827-1914) was a prominent scholar, interested in many aspects of Irish history, language, and place names, who published the collection, *Old Irish Folk Music and Songs*, among many other works. The English verses may well be his. McCormack performed this song as early as 1912 but seems to have not scheduled it for 15 years or so after 1917. Beginning in 1933 he revived it, performing it on the air, in the studio, on stage, and on film. For recitals during the 1935-36 season he used two different arrangements. Schneider does not note his own arrangement in the SRB. The Page arrangement was published by Ditson in 1907.

1912-14 (III)†		SRB†
1916-17 (III)†	OEA 424-1, -2 (8-29-34)	US: 11-8-33
1935-36 (III, e)†	Fall ‡Spring	F: WotM, 1936

Day is Done, The (Henry W. Longfellow/Margaret R. Lang)

Notes: Composer given as in McCormack’s recital brochure. The more common setting appears to be by Arthur L. Wood.

1914-15 (III?)	
1916-17 (IV)	
1918-19 (IV)	SRB
1919-20 (IV)	

Daybreak, (MacFadyen)

1914-15 (IV) Dec 6, 1914, Auditorium Theatre, Chicago

Dear Dark Head, (Traditional/Old Irish Air, arr. Charlotte Milligan-Fox) ♣

1912-14 (III)	SRB
1917-18 (III)	
1919-21 (III)	

Dear Eyes So Tender (? / Handel)

Notes; Listed

-- ? --

SRB

Dear Little Shamrock (Andrew Cherry/William Shield) ♣

Note: The title originally was "The Green Little Shamrock."

	6442 (11-3/10-04)
	683 (7-5-06)
	Lx 1569 (1906)
1907-08	L 1581 (1906)
	B 8819-1 (4-8-10)
1921-22 (III)	

Dear Love, Remember Me (Harold Lake, writing as Harold Harford/Charles Marshall) [Boosey©1912]

Notes: This song, noted on the cover as “sung by” John McCormack is dedicated on the first page “To Lily (Mrs. John McCormack)”

Nov 29, 1914 Boston (SH) ENCORE	B 12763-1 (1-3-13)	Boosey sb
---------------------------------	--------------------	-----------

Dear Love, When in Thy Arms (Anonymous: from “The Ring of Haroun al-Rashid”/George Whitefield Chadwick)

1916-17 (II, IV)	SRB
------------------	-----

Dear Old Pal of Mine (Harold Robè/Gitz Rice) [Ricordi©1918]

1917-20 (IV)		
1921-22 (e)	B 21811-1, -2 (5-1-18)	Ricordi sb
	BVE 41543-1, -2, -3 (1-13-28)	

Death of Ossian, (The Death of Oscar) (Traditional?/ Traditional, arr. Charles Villiers Stanford) ♣
1924-25 (III)

Deep River (Traditional/Traditional Spiritual, arr. Harry T. Burleigh)

1913-14 (IV)

SRB

1916-17 (IV, e)

1918-19 (IV)

1920-21 (IV)

Dein Bildnis wunderselig (Intermezzo) (Joseph von Eichendorf/Robert Schumann, No. 2 from
"Liederkreis," op. 39 #2) (E)

Notes: McCormack performed this song in translation as "Thine Image Pure."

1913-14 (II) March 22, 1914 Boston

SRB

1915-16 (II) Oct 31, 1915 Boston (program)

Del tempio al liminar, see LA PÊCHEURS DE PERLES

Derry Air, see O Mary Dear or Would God I Were the Tender Apple Blossom

Des Kindes Gebet ("The Children's Prayer") (Ludwig Rafael/Max Reger, op. 76 no. 22) (E?)

Notes: McCormack probably sang this song in English translation.

-- ? --

SRB

BB1

Desolation (from "Songs of the Chinese Poets") ("Kao-Shih," A.D. 1700, translated by L. Cranmer-
Byng/Sir Granville Bantock, Op. 2, No. 3)

1921-23 (II)

SRB

1924-29 (II) Bb 11336-1, -2 (9-1-27)

Devotion, see Zueignung (Richard Strauss)

Devotion (Wenda{sic}/Haydn Wood) [Chappell©1924]

BVE 32541-1, -2 (4-24-24)

Devout Lover, The (Walter Herries Pollock/Maude Valerie White) [Ricordi©1903]

OEA 9479-1, -2 (10-6-41)

Dew is Sparking, The ("Es blinket der Thau in den gräsender Nacht") (English words by? Willis Wager,
based on the German text by Gustav von Boddien/Anton Rubinstein, Op. 72 #1) [Schirmer© ?, 1942]

Notes: It is not certain that McCormack sang the Wager translation.

1916-18 (II)

US: 2-28-34

SRB

"Didone abbandonata (Metastasio/Sarro) recit and aria," "O non laciarni"

1917-18 Boston

DON GIOVANNI (Mozart) [Complete performances: tenor role of Don Ottavio sung by McCormack]

Nov 1907 Covent Garden (2)

June-July 1909 Covent Garden (2)

Feb 1913 Boston (3 performances, conducted by Felix Weingartner)

July 1913 Covent Garden (3)

July 1914 Covent Garden (3)

Jan 1916 Chicago (1)

DON GIOVANNI: Dalla sua pace (Lorenzo da Ponte/Wolfgang Amadeus Mozart)

1908-09

DON GIOVANNI: Il mio tesoro (Lorenzo da Ponte/Wolfgang Amadeus Mozart, K. 527) (I)

Note: Documentation has not yet come to light, but it seems possible that McCormack sang this aria for
some recitals during the season (1915-16) that included the making of his famous recording of it, since
the aria had been in his recital repertoire since the beginning of his Covent Garden years. It has not been
found on any McCormack programs after the 1919-21 season (to the editor's knowledge).

1907-09

1913-15 (I)

1915-16 ?? C 17647-1 (5-9-16) (John Scarry adds an unpublished studio performance.)

1916-17 (I)

- 1919-21 (I)
Donna e mobile, La, see RIGOLETTO
Down by the Green Bushes, see The Green Bushes
 Down By the Sally Gardens (William Butler Yeats/Old Irish Air: "The Maid of Mourne Shore,"
 arr. Herbert Hughes) ♣
 1912-15 (III)
 1918-20 (III)
 1925-26 (III) US: 1-10-34
 1940-41 (-) OEA 9085-1, -2 (1-28-41) US: 3-29-35
 Down in the Forest (spring, No. 2 from "A Cycle of Life") (Harold Simpson/Sir Landon Ronald)
 [Enoch & Sons©1906]
 1911-12
 1912-13 (II) B 13035-1 (3-28-13)
 1913-14 (II?)
 Draherin o Machree (Little Brother of My Heart) (Traditional/Old Irish Air, arr. Alfred Moffat) ♣ (E)
 Note: A program for the 1915-16 season lists Moffat as the arranger. The SRB lists Dr. Joyce.
 1915-17 (III) SRB
 Dream, A (Charles B. Cory/J. C. Bartlett) [Enoch & Sons©1895, Ditson©1895]
 1927-28 (IV) B 14675-1, -2 (4-7-14)
 1930-32 (IV)
 1932-33 (e?) US: 3-14-34
 1934-35 (e)
 DREAM OF GERONTIUS, THE (entire) (John Henry Newman/Edward Elgar, op. 38)
 6-4-19
 Dream of Spring, A (from "Songs of the Chinese Poets") ("Tsen Ts'an," A.D. 750, translated by L.
 Cranmer-Byng/ Sir Granville Bantock, Op. 2, No. 2)
 1926-28 (II) Bb 11337-1, -2 (9-1-27) SRB
 Dream on Little Soldier Boy (from "Yip! Yip! Yaphank") (words and music by Irving Berlin)
 Notes: Yaphank is a town in New York. The song is from a musical revue that Berlin wrote when he
 was in the army and stationed there (Camp Upton) in 1918. Other more notable songs from the revue
 included "Oh, How I Hate to Get Up in the Morning," and "God Bless America." The latter was
 dropped from the production but revived later.
 B 22253-1, -2 (9-24-24)
 Dream Once Again (P. J. O'Reilly/William Henry Squire)
 B 28605-1, -2 (9-25-23)
 Dreamer's Song to Life, A ("En drömmares sång till livet") (? /Armas Järnefelt)
 Notes: Järnefelt may have composed the text. He composed many of his 50 or more songs for his
 first wife, (Maikki Järnefelt), who was a singer and premiered most of them.
 1922-23 (II)
 Dreaming (Cahir Healy/Hamilton Harty)
 1931-32 (IV)
 Dreams (Baroness Porteous/Arthur Bransby Burnand, writing as Anton Strelezki) [Schirmer©1884]
 B 17646-1 (5-9-16)
 Dreams Tell Me Truly (Frederic G. Bowles/Harry T. Burleigh) [Ricordi©1917]
 Notes: McCormack's copy of the sheet music is inscribed: "To the great interpreter of my songs
 Mr. John McCormack from H.T. Burleigh Aug. 1917. The editor has found no instances of
 McCormack performing this song in recital.
 -- ? -- inscr.
 Drink to Me Only with Thine Eyes (attributed to Ben Jonson/Old English Air, setting by John Wall Calcott)
 1911-12 C 8587-1, -2 (2-1-10)
 1913-14 (?) C 8587-3 (3-4-10)
 1914-15 May 9, 1915 Boston (SH) (Boston Herald May 10/15)
 1917-18 (e) Nov 29, 1917 Atlanta encore
 1930-31 (e, IV?)
 1932-33 (e) 2EA 2751-1, -2 (3-31-36) US: 10-25-33, 2-28-34

1934-35 (e)

Druimin donn deelish (Traditional/Old Irish Air, arr. Carl Hardebeck) [Pigott© n.d.] ♣

Notes: McCormack performed this song in English. There are three volumes of arrangements (24 songs in all) in the Manning Collection at Boston College. The series is entitled *Seoda Ceoil, An Dara Cuid*, Parts 1-3, and contain both Gaelic and English words.

1919-20 (III)

SRB

1921-22 (III)

MC-BC

Dryads and Sylvans, see *THE TRIUMPH OF TIME AND TRUTH*

Du Bist die Ruh' (Friedrich Rückert/Franz Schubert, D. 776)

Note: McCormack sang this song in English translation during the earlier† season, under the title “My sweet repose” or “Thou art my repose.” He sang and recorded it in German in the 1920’s.

1915-16† (II) Boston (SH) Oct 31/15 program

1922-23 (II) He sang this in Berlin Recital May 2/23

Cc 5030-1, -2 (9-4-24)

SRB

Du bist wie eine Blume (Heinrich Heine/Robert Schumann, op. 25 #24)

Note: This poem by Heine has been a popular text for composers. There are over 40 settings by European and North American composers. McCormack probably sang this song in English translation, but this has not been confirmed. Chadwick and Nevin both set it in English (Chadwick more than once).

1912-14 (II)

Du meines Herzens Krönelein (Felix L. J. Dahn/Richard Strauss, Op. 21 No. 2) (G)

Note: Verse 4 mentions a rose.

Bb 11338-1, -2 (9-1-27)

Duna (Marjorie Pickthall/Josephine McGill) [Boosey©1914]

-- ? --

Boosey sb

SRB

Dying Embers (“Kuin hii puva hiillos tummentuu”) (Severi Nyman/Oscar Merikanto, op. 47 #2)

1922-23 (II)

E

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

E lucevan le stelle, see *TOSCA*

Earl Bristol's Farewell, see *Greeve [sic] not Dear Love*

Easter Hymn (? /Vincent O'Brien)

Note: This was written for McCormack. The source or author of the text has not been ascertained.

4-14-08

Echo (Christina R. Rosetti/Henry Somerset) [Chap']

E'en Little Things, (Hugo Wolf) May be in German on this list.

1916-17 (II) April 11, 1917 Philadelphia

Eileen (Alanna Asthore) (from "Eileen") (Henry Blossom/Victor Herbert) ♣

B 19448-1, -2 (4-5-17)

Eileen Allanah (E. S. Marble/John Rodgers Thomas) [Pond (NY) © 1908; Swan© n.d.] ♣

6469a (23 September 1904)

5938b, 5939b (26 September 1904)

6444-I, -II (3 November 1904)

6444-III, -IV (10 November 1904)

1932-33 (III) B 13231-1 (2 May 1913)

US: 1-31-34, 1-16-35

Eileen Aroon (Thomas Davis/original tune by Dermot MacMurrough) [Boosey©1909] ♣

Note: Written for McCormack. No documentation of public performance by McCormack has been found. The word aroon is derived from the Irish “a rúin,” meaning secret (love).

Lx 3156 (1909)
B 11824-1, -2 (4-3-12)

Boosey d

Eileen Oge See Savourneen Deelish

Eily Mavourneen, See THE LILY OF KILLARNEY

Eleanore (Eric Mackay, Samuel Coleridge Taylor)

1912-14 (II)

1912-14 (IV)

1913-14 (II)

1914-15 (IV)

1915-16 (IV)

1917-18 (IV)

1919-20 (IV)

ELIJAH (Mendelssohn) (entire)

11-7-07

ELISIR D'AMORE, L': Una furtiva lagrima (Donizetti)

1907-08

1910-11 C 8536-1, -2 (7 January 1910)

1912-13 (I)

1916-18 (IV)

Emir's Farewell [to Cuchullainn] (Alfred Perceval Graves, from Songs of Old Ireland/Traditional: "Londonderry Air," arr. Charles Villiers Stanford) [Boosey©1882] ♣

Note: McCormack included this song in Group III only during the season shown. There are two verses concerning the somewhat lengthy and complex story of Cuchullainn and his wife Emer/Emir in Irish mythology. The two verses by Graves refer to but a snippet from the saga, and despite the use of the immortal "Londonderry Air" the song was unlikely to find lasting appeal outside educated Irish audiences. McCormack mentions this song in the fall 1913 interview in Australia.

1912-13 (III)

Enchanted Valley, The (Alfred Perceval Graves/Traditional Irish Melody, arr. Charles Wood) ♣

1914-15 (III)

SRB

1917-18 (III)

L'ENFANT PRODIGE: Ces airs joyeux, ces chants de fete ... On cette se reine nature (Edouard Guinand/Claude Debussy) (F)

Note: McCormack sang this aria from Debussy's cantata at the "Melba Coronation Concert" on this date, appearing with Melba, Backhaus, Edmund Burke and Landon Ronald.

5-27-11

Enfant, si j'étais Roi (If I Were King) (Faith J. Cormier, after Victor Hugo/Franz Liszt, S.283) (E)

Notes: McCormack sang this song in translation.

1915-17 (II)

SRB

ENGEDI: Jehovah, Hear, O Hear Me ... My Heart is Sore Within Me (from *Engedi, or David in the Wilderness*) Henry Hudson/Ludwig von Beethoven, Op. 85).

Notes: There are two or more alternative texts in English that were set to Beethoven's music for his cantata, *Christus am Ölberg*. Soon after the premiere of this work the original text by Franz Xaver Huber was thought by many to be inappropriate within the German oratorio tradition, and furthermore it did not lend itself well to English translation. Therefore an alternative story and text in English was compiled from scripture and scriptural allusions by Dr. Henry Hudson that was entitled *Engedi, or David in the Wilderness*. The well-known unpublished recordings of the recitative and aria by McCormack are from this alternative text in English, and are not translations of the German verses by Huber. Evidence suggests that in concert in the USA McCormack usually performed this English text, although it is possible that he used a different English text at some performances than the one used for his 1930 recordings. He is reported to have sung these pieces in Paris in December 1920 with piano accompaniment by Darré, and it is not known which text he used in that recital. It seems likely that McCormack performed the original Huber text at his Berlin concerts in April 1923 and in Paris in May 1924, although evidence is lacking that would clarify this point. The SRB lists *recitative and aria from 'Engedi,'* while the Little Black Book (#1) contains a page of text with a title referring to *Mount of Olives*. McCormack performed these selections with piano accompaniment in recital, as well as with orchestra during concerts. See note for *Christus am Ölberg*.

1914-15 (I) Feb 21, 1915 Boston SH (Boston Evening Transcript Feb 18/15)

1916-18 (I)

SRB

1919-23 (I)

1923-24 (I) ?

1926-27 (I)

1930-31 (I) CVE 58684-1/85-1 (2-27-30)

Entlaubet ist der Walde (Traditional Old German verses/?)

Note: An arrangement by Vaughn Williams of this song was published in the 1930's. It is not known which music McCormack performed, since no recital programs are known that include this selection.

-- ? --

BB1

Entzückung an Laura, Die (Friedrich von Schiller/Schubert, D.577) (G)

1922-24 (II)

SRB

ERNANI (Verdi)

1-7-09 (one concert performance)

Es war ein alter König, see There was an ancient Monarch (Elman)

Es blinkt der Thau, see The Dew is Sparkling (Rubinstein)

Ethiopia Saluting the Colors (Walt Whitman/Charles Wood) One program says composer is Aiken Oct 20/25.

1925-26 (IV) Oct 20, 1925 Boston SH

L'Etoile (probably "L'Etoile du Matin") (C. Ditel/Saint-Saens) (F)

Notes: McCormack's programs for 1918-19 listed this song as "The Star." He probably sang it in French, but this is not certain. The SRB lists it in French.

1918-19 (II)

1920-21 (II)

SRB

EURIDICE: Gioite al canto mio, selve fronose! ("Rejoice at my singing") (Jacopo Peri) (I)

1921-27 (I)

1928-29 (I)

1932-33 (I)

US: 11-22-33

Eva Toole (Traditional?/Traditional Irish Air, arr. Hanford†) ♣

Note: This title is listed in "Songs of Erin" by Graves and Stanford; The SRB notes Hanford as the arranger. Broad sides and Songsters often include this song, so it is likely a traditional tune.

-- ? --

SRB†

Evening Song, An (? /Karl Goldmark)

1917-18 (II)

Evening Song, An ("Good Night, Love! Good Night, Love!") (Fanny A. Kemble, later Mrs. F.A.

Butler/Joseph Blumenthal) [Chappell© ?; R.W. Heffelfinger©1914]]

1910-12

C 10135-1 (3-30-11)

Heffelfinger sb

1912-13

Evening Song, An ("Look Off, Dear Love...") (Sidney Lanier/Henry Kimball Hadley, Op. 53, No. 7)

1914-15 (IV) B 15838-1, -2 (3-29-15)

SRB

B 15838-3 (3-30-15)

Ever in My Mind (Helen Taylor/Robert C. Kennedy Russell)

OEA 2747-1 (3-31-36)

US: 11-19-36)

Exhaltation ("Extase") (Victor Hugo/Amy Marcy Cheyney Beach, op. 21 #2) (E)

1916-17 (II, IV)

SRB

1920-22 (II)

Exile of Erin, The (first line: "There came to the beach a poor Exile of Erin") (Thomas Campbell/

Traditional Irish melody, often given with the same title as the song)

Notes: The verses were probably written by the Scottish poet Thomas Campbell (1777-1844), but scholarly opinion is not unanimous, and some attribute the song to George Nugent (1770-1802).

The standard biography (Life and Letters) gives Campbell's account of the origin of the verses as inspired by his meeting with the Irish patriot Anthony McCann, whom he met in Scotland in 1798.

This song was printed on broad sides and appears in many songsters.

1923-24 (probably III)

Explanation, An (? Leamed/Samuel Coleridge-Taylor) [Schmidt©1914]

Note: Only copy of sheet music known to Editor is in McBeath Archive.

1914-15 (IV)

Schmidt sb

1923-24 (IV)

Extase (Henri Cazalis, writing as Jean Lahore/Henri Duparc)

1922-23 (II)

F

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

Faded Flowers, see Trockne Blumen (Schubert)

Fair Hills of Eire O, The (Traditional/Old Irish Air, arr. Carl Hardebeck) ♣

Notes: The title is sometimes given as "The Fair Hills of Ireland" or "The Green Hills of Eire."

Oct 19, 1919 Chicago and Nov 9, 1919 Hippodrome New York City

SRB

Fairies Are Dancing, The (Traditional?/ Traditional Irish Air, arr. Patrick W. Joyce, also C.M/ Fox) ♣

This is listed in Edwin Schneider's notebook.

SRB

Fairy Dreams (Song Cycle by Franco Leoni) (*see In Sympathy*)

Note: McCormack participated in performances of this song cycle with other singers this season.

1906-07

Fairy Glen, The (P.J. O'Reilly/Charles Marshall)

Note: This song is dedicated to Lily McCormack.

Lx 3155 (1909)

Fairy Lough, The – (C.V. Stanford) no proof of performance located.

Fairy Story by the Fire (from "Songs of Finland") (Finnish folk song, English translation and adaptation by Angela Campbell-McInnes/Oscar Merikanto) [J. & W. Chester; Fischer©1916]

Note: Some sheet music gives Edwin Schneider as co-arranger. The 1929 film recordings were made at Moore Abbey.

1919-21 (II)

SRB

1920, July 22 Sydney (II)

1921-23 (III sic) B 27045-1 (10-20-22)

1923-24 (II)

1924-29 (II) Bb 11344-1, -2 (9-2-27)

1930-31 (II) BVE 58596-1 (2-21-30)

Ireland: SoMH, 1929

1932-33 (II)

1933-34 (II? And e)

US: 10-18-33, 3-14-34

1934-35 (II?, e)

US: 1-16-35

1935-36 (II?,IV, e)

1936-37 (e)

1940-41 (-)

Fairy Tree (M. Isabel Leslie, writing as Temple Lane/Vincent O'Brien)

1930-32 (IV) Bb 21027-1, -2, -3 (12-3-30)

1935-36 (III)

US: 12-13-33,1-30-35

1937-38 (IV)

1940-41 (-)

Faith (Anthony Mainwaring/Gerald F. Carne) [Chappell©1940]

OEA 8889-1 (10-25-40)

Fallen Leaf ("An Indian Love Song") (Virginia K. Logan/Frederick Knight Logan) [Forster©1922]

BVE 38387-1, -2, -3 (5-4-27)

Falling Star, The (Caoine) (Traditional?/Old Irish Air, arr. Charles Villiers Stanford) ♣

1919-20 (III)

Fanaid Grove, The (Traditional/Old Irish Melody, arr. Herbert Hughes) ♣

Note: McCormack's programs list this song as "In Fanaid's Grove" until the 1918-19 season, after

which it is given as “The Fanaid Grove.” A few programs attribute the arrangement to Charlotte Milligan-Fox (4-3, 4-6-19), but most note Hughes, as does the SRB.

1912-16 (III) SRB

1917-18 (III)

1918-21 (III)

1925-26 (III)

1928-29 (III)

1930-31 (III)

1932-34 (III) US: 2-21-34

Far Apart (Faith Van Falkenburgh-Vilas/Edwin Schneider) [Boosey©1931]

Note: Dedication by Schneider: “For Estell.”

1928-29 (e) Apr 14, 1929 Boston encore

1930-33 (IV) Bb 21028-1 (12-3-30)

1933-38 (IV) US: 11-1-33

1939-40 (III {sic})

Boosey sb-a SRB

Far Away (Mrs. H.H.A. Beach)

1918-19 (Nov 3, 1918 Boston)

Far Away Bells (Douglas Furber/Westfell Gordon) [Chappell-Harms©1926]

BVE 36361-1, -2 (9-28-26)

Chappell sb-p

Far Off Tide, A (? /Easthope Martin)

1922-24 (IV)

Farewell, see Abschied (Schubert)

Farewell, A (My Fairest Child) (Charles Kingsley/Samuel Liddle) [Boosey©1907]

Note: This was one of McCormack’s earliest signature songs, first performed, to great acclaim, at a Boosey Ballad concert on 3-1-07.

1906-10 Lx 2431[-1], -2 (1907)

Boosey sb BB1

B 11819-1 (4-2-12)

Farewell in the Desert (Fred E. Weatherly/Stephen Adams)

Note: First performed by McCormack at a Boosey Ballad Concert on 10-12-07.

1907-09

Farewell My Gentle Harp (Traditional/ Old Irish Air, arr. Charlotte Milligan-Fox) ♣

1912-13 (III)

SRB

1919-22 (III)

1935-36 (III)

US: 11-29-33

1938-39 (III)

Farewell to the Forest, see Abschied vom Walde (Mendelssohn)

Father’s Love, A, see LURLINE (Wallace)

FAUST (Gounod) [Complete performances: role of Faust]

Apr-May 1906 Santa Croce, Italy, Teatro Verdi (10)

May 1907 Dublin, Theatre Royal, Dublin Amateur Operatic Society (1)

6-1-07 London, concert performance (1)

5-27-11 Gala: final act, with Melba and Edmund Burke

Sept-Dec 1911 Sydney and Melbourne (10), on tour with Melba

7-1-13 Covent Garden (1), with Melba

FAUST: All’erta! All’erta! (Trio) (Gounod), with Nellie Melba & Mario Sammarco (I)

4188f, 4190f (12 May 1910)

FAUST: Salve dimora casta e pura (Gounod) (I)

1906-10

1911-13 C 8694-1 (10 March 1910)

FAUST: Garden Scene (Gounod) (I?)

3-2-09, in concert
 FAUST: [extract, unspecified) (Gounod) (I?)
 1909-10, w/ J.C. Doyle & Alfred Kaufman
 FAVORITA, LA: Spir'to gentil (Donizetti) (I)
 1908-09 Lxx 3152[-1], -2 (1909)
 Fear Not, My Love (? /Rachmaninoff)
 1917-19 (II)
 1921-22 (II) SRB
 1922-23 (II)
 Feldeinsamkeit (Hermann Almers/Johannes Brahms, Op. 86, No. 2) (G)
 Note: Prior to his recording it in German, McCormack performed this song in English translation as "Alone in the Fields"† and "In Summer Fields"‡. These are the English titles listed in his recital programs from those seasons. He may have sung the translation by Henry Grafton Chapman.
 1916-17 (II)† SRB†
 1919-21 (II)‡ Bb 5095-1, -2 (9-19-24)
 Ferryman Love (Oscar Borsdorf)
 1914-15 – Oct 23, 1914 Melbourne
 FETES D'HEBE, LES: O mort n'exerce pas ta rigueur ... Accourez, riante jeunesse (Antoine Gautier de Montorge/Jean Phillipe Rameau) (F)
 1918-19 (I) SRB
 Fiddler of Dooney, The (William B. Yeats/Thomas F. Dunhill, from song cycle "The Wind Among the Reeds," Op. 30 No. 4) [Schirmer©1934] ♣
 1921-22 (IV)
Fiddler of Dooney, The, see Five Irish Fantasies (Loeffler)
March 13, 1922 US
 MC-BC

LA FIGLIA DEL REGGIMENTO (Donizetti) [Complete performances; role of Tonio.	
Nov-Dec 1909	New York City/Philadelphia, Manhattan Opera (5)
Jan, Mar 1910	New York, Philadelphia, Boston, Manhattan Opera (5)
9-17-10	Parma, with Tetrzzini (1)

FIGLIA DEL REGGIMENTO, LA: Per viver vicino a Maria (Donizetti) (I)
 Note: McCormack translated the aria, which was not included in the original Italian revision of the opera, into Italian for this recording.
 1910-11 C 8739-1 (3-23-10)
 La Fiore "Air de Sorotchinski" by Moussorgsky
 1923-24 (Oct 9, 1923) This is from the last opera that McCormack performed. It was in Monte Carlo earlier that year.
 First Rose of Summer, The (from "She's a Good Fellow." Also included in "A New Girl") (Anne Caldwell/ Jerome Kern) [Harms©1918]
 Notes: "She's a Good Fellow" was a vehicle for Joseph Santley, a female impersonator. The book and score are lost, according to some sources, but many of the songs were published individually.
 B 22692-1, -2 (4-16-19)

Five Irish Fantasies: The Host of the Air; The Fiddler of Dooney; (Song of) Caitilin Ni Uallachain (also called Caitlin O'Hoolahan [or Kathleen O'Houilihan) (William Butler Yeats wrote four of the poems & William Heffernan wrote the words of Caitlin. ♣ Note: McCormack performed these three selections in concert (with orchestra) in Boston on March 10 and 11, 1922 and March 16/22 in Carnegie Hall, NYC. All were sung in English. He did not perform "The Hosting of the Sidhe", or "Ballad of the Foxhunter." The first two poems are by W.B. Yeats, and the

third, “Caitilin Ni Uallachain” (Kathleen O’Houlihan), is by William Heffernan (noted as “The Blind” on the sheet music in the Manning Collection, presumably McCormack’s but dated 1934 (published by Schirmer).

[It is most interesting to note that McCormack was in vocal difficulty on Jan 17 and Feb 5, and cancels on Feb 6, 20, and 23. Then he sings the difficult Loeffler songs (see below) on March 10, 11 and 16. By March 24, he is cancelling again. He is said to be hoarse on April 2. He cancels April 9th and is said to be dangerously ill.]

March 10, 11, in Boston, and March 16, 1922 in Carnegie Hall, NYC MC-BC

FLAVIO, IL: Chi vuole in amorarsi (Alessandro Scarlatti) (I)
1923-24 (I)

Flirtation ("Des Fensterin") (English words by Alice Mattullath/Erik Meyer-Helmund) (E)
B 16092-1 (6-10-15), w/ Kreisler

FLORIDANTE: Alma mia, si, sol, tu sei (Paolo Antonio Rolli/Handel) (I)

Note: The September 1934 broadcast may have been on the 18th.

1934-35 (I, II) US: 9-19-34 BB1

1935-37 (II)

Florio (Schubert)

1917-18

Flow Gently, Deva (words and music by John Parry)

1905-06 C 18390-1, -2 (9-21-16), w/ Werrenrath

C 18390-3, -4 (6-8-17), w/ Werrenrath

Flower of Finae, The (Thomas Davis?/Old Irish Air, arr. Herbert Hughes) [Boosey©1924] ♣

Note: The Boosey sheet music states “Specifically arranged for John McCormack.”

1924-26 (III) Boosey af SRB

Flower Rain (Robert Loveman/Edwin Schneider) [Clayton Summy, Chicago© 1911]

Notes: Loveman (1864-1923) was a popular American poet in his day, who published seven or more volumes of poetry (most of which are available online via Google). This was a composition by Schneider that predated his association with McCormack. It has not been determined which other of Loveman’s poems that Schneider set, since no poem of his bears that title, and a great many are entitled simply “Song.”

1915-16 (IV) SRB

1917-19 (IV)

1920-21 (IV)

1922-23 (IV)

Flower Song, The (CARMEN) see *CARMEN*

Foggy Dew, The ("Oh, a wane cloud was drawn o'er the dim weeping dawn") (An Ode to the River Shannon) (Alfred Perceval Graves/Old Irish Air, arr. Sir Charles Villiers Stanford)

5944b (26 September 1904)

Lx 2842 (1908)

Foggy Dew, The ("A' down the hill I went one morn...") (Traditional/Old Irish Air, arr. Charlotte Milligan-Fox) ♣

Notes: It is not clear what version of this song that McCormack sang early in his career.

Certain evidence suggests that most recital or concert performances were of this song, rather than the Stanford arrangement with words by Graves, but this is uncertain. In the early years of his American career McCormack sang an arrangement of this song by Spencer Clay, but by 1911 he had begun using that of Charlotte Milligan-Fox, and it is this arrangement listed in the SRB.

1904-05 SRB

1908-09

1911-12 (incl. Mar 31, 1912 Boston SH)

1912-13 (III, e) B 12767-1 (1-3-13)

1913-14 (III)

1916-21 (III)

LA FOIRE DE SOROTCHINTZI (Moussorgsky) [Complete performances; role of Gritzko]

March 1923 Monte Carlo (4) (Tcherepnin edition)

Follow Me Up to Carlow (P.J. McCall/Traditional Irish melody) ♣

Notes: This is an emphatically nationalist ballad of a type that McCormack dropped from his recital repertoire about the time of his increasing success as a concert singer in England during the 1906-07 season. The song is notable for its graphically violent text (e.g., "From Tassagart to Clonmore there flows a stream of Saxon gore....")

1906-07

For All Eternity (English verses by S.A. Herbert, after the Italian of Pietro Mazzoni/Angelo Mascheroni) [Chappell©1891]

Note: Early sheet music printings note that this was sung by Adelina Patti.

B 17653-1 (5-10-16), w/ Kreisler

Forever and Ever (? / F. Paolo Tosti)

1905-06

Forget Me Not (Bach) ("Vergiss mein nicht, vergiss mein nicht," BWV 505, from *Geistliche Lieder und*

Arien BWV 439-507, "Schemelli Gesangbuch")

Note: Not all selections in this anthology are Bach compositions, but BWV 505 is considered by

musicologists to probably be by Bach. The SRB lists under Bach only the English title as given.

Forgotten (Flora Wulschner/Eugene Cowles) [Ditson© 1922]

B 16760-1 (11-10-15)

Forlorn Queen, The (Traditional?/Traditional Irish Melody, arr. Herbert Hughes) ♣

1931-33 (III)

US: 12-13-33

SRB

1934-36 (III)

1937-38 (III)

1940-41 (-)

FORTUNIO: J'amais lavieille la maison grise (G. A. de Caillavet and Robert de Flers/André Messager)

(F) [Choudens, Paris©1907; Chappell©1909]

1913-14 (I, IV)

SRB

1918-19 (II)

1922-23 (II)

1926-28 (IV) Bb 11341-1, -2 (9-2-27)

1933-34 (II, IV) BVE 56190-1, -2 (10-16-29) US: 12-6-33

1934-35 (IV)

1936-37 (IV)

Forward Belgium (Belgium Forever) (Yvonne Townsend/Natalie Townsend)

B 15418-1 (11-23-14)

FORZA DEL DESTINO, LA: Solenne in quest'ora (I)

1907-08 (uncertain; McCormack performed a duet from this opera)

1909-10, w/ Alfred Kaufman

Fra poco a me ricovero, see LUCIA DI LAMMERMOOR

FREISCHUTZ, DER (entire)

Notes: This concert performance may have been in English.

1-9-08 (concert performance)

Freundliche Vision (Otto Julius Bierbaum/Richard Strauss, Op. 48) (E)

Notes: McCormack performed this song in English translation as "A Welcome Vision."

-- ? --

SRB

Friend o' Mine (Fred E. Weatherley/Wilfrid Sanderson) [Boosey©1913]

OEA 409-1 (8-24-34)

US: 1-3-34

From Afar (Rosamund Marriott/Cyril Scott)

1923-24 (IV)

From the Land of Sky Blue Waters (No. 1 from "Four American Indian Songs," Op. 45) (Nelle Richmond Eberhart/Charles Wakefield Cadman) [White-Smith©1909; Boosey©1909]

Notes: The sheet music states that the music is "founded on an Omaha Tribal Melody harmonized and elaborated" by Cadman.

1913-14 (IV?) B 13232-1 (5-2-13)

Boosey sb

Frühling, see *Im Frühling* (Schubert)

Frühling by Schreker

1923-24 (Dec 11, 1923)

Frühlingslied (Mendelssohn), see *Spring Song*

Funiculi, Funicula (Peppino Turco/Luigi Denza)

Notes: The Italian verses were written by Turco, a journalist, to commemorate the opening of the funicular railway on Mount Vesuvius. Denza set them to music in 1880, and the song became very popular. McCormack sings the Italian verses in a very spirited rendition with chorus on the Victor record. The verses by Turco are, to say the least, unrelated to the familiar English words that begin, "Some think the world was made for fun and frolic...." In addition to the well-known faux-pas by Richard Strauss, the melody crops up often in 20th century pop culture, from the hit recording by Mario Lanza (with different English words), to the premiere episode of the American TV cartoon series, "The Flintstones", to the allusion in Noel Coward's song ("In a bar on the Piccolo Marina"). This was another of those popular songs that McCormack probably regarded as suitable "only for the record," and he is not known to have sung it in recital or as an encore.

B 14679-1 (4-8-14)

-

G

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
<i>Gaelic Rune, A, see An Old Gaelic Rune (Larchet)</i>				
Ganymed (Johann Wolfgang von Goethe/Hugo Wolf) (G)	2B 2277-1, -2, -3 (5-31-32)			
Garden in the Rain (James Dyrenforth/Carroll Gibbons) [Campbell-Connelly©1928]	BVE 51621-1, -2 (4-12-29)			
Garden Where the Praties Grow (Johnny Patterson/Old Irish Air, arr. Samuel Liddle) ♣	1929-30 (e) Apr 14, 1929 Boston, SH encore 1930-32 (III) Bb 21036-1, -2 (12-4-30) 1932-33 (III, IV) 1933-34 (III) 1935-36 (III?, e) 1937-38 (III) 1939-40 (III)	US: 2-10-33 US: 2-7-34 US: 3-17-38		
Gardener, The (Mörike Lieder, No. 17 (Eduard Mörike/Hugo Wolf)	1915-16 (II)			SRB
<i>Garland, The, see Der Blumenkranz (Mendelssohn)</i>				
Gartan Mother's Lullaby (Seosamh MacCathmhaoil/Old Irish Air, Donegal, arr. Herbert Hughes) ♣	[Boosey©1909] 1921-22 (III)	US: 10-10-34		
Gateway of Dreams, The (J. Will Callahan/Granville English) [Harms©1928]	BVE 48181-1, -2 (11-19-28)			
Geisternähe) (Friedrich Halm/Robert Schumann, op.77 #3) (E)	Notes: McCormack performed this song in translation as "Spirit Presence." 1915-17 (II) Oct 31, 1915 Boston (SH) program 1917-18 (II) 1919-20 (II)			SRB
Gelosia (La) cantata recit and air (Cesarini)	1923-24 (I) Dec 11, 1923 Boston SH			
Genesene an die Hoffnung, Der (Mörike Lieder, No. 1) (Eduard Mörike/Hugo Wolf) (G)	12-3-31 (II)			SRB
Gentle Annie (Words and music by Stephen Foster)	Notes: Some sources suggest that Foster based the melody on a traditional Irish air. US: 10-31-34			
Gentle Maiden, The (from "Songs of Four Nations") (Harold Boulton, after Irish/Old Irish Air, arr. Arthur Somervell) ♣	1940-41 (-) OEA 8851-1, -2 (8-9-40) July 28, 1942 United Nations concert in Haymarket	UK: 1-2-42 UK: 10-21-41		
Geraldine (? / ?)	Notes: It is not known which of the many songs of this era with this title that McCormack sang. Since his career was beginning to flourish in England during this season, that fact would seem to narrow the possibilities. 1906-07			

GIOCONDA, LA: Badoer questa notte ... 0 grido di quest'anima (Ponchielli) (I)
5204f, 5206f (7-18-11), w/ Sammarco

GIOCONDA, LA: Cielo e mar (Ponchielli) (I)
1907-08

GIOIELLI DELLA MADONNA, I: T'eri un giorno ammalato (Wolf-Ferrari) (I)

Note: McCormack only performed on this one side of a set of records of selections from this opera.

HO 201 af (7-15-12), w/ Kirkby-Lunn

Gioite al canto mio, see EURIDICE

Girl I Left Behind Me, The (Samuel Lover?, or Anonymous/Traditional English or Irish air, arr.? by Lover)

Notes: There are many known variants of this traditional melody. Lover may have adapted traditional verses as well.

B 20028-1, -2 (8 June 1917)

GIULIO CESARE: V'adore pupille saette (Nicola Francesco Haym/Handel) (I)

-- ? --

SRB

Giunto sul passo, see MEFISTOFELE

GIUSTINO: Vanne si superbe va (Handel) (I)

1924-25 (I)

Give me Today (Edward Lockton/W.H. Squire) [Ascherwood, Hopwood, & Crew©1934]

Notes: It is not certain which song by this title that McCormack sang in the broadcast noted, but Squire had sent a copy of his song to McCormack (signed "Billy"), which is in the Manning Collection. It seems doubtful that McCormack performed "Give Me Today (and You Can Have Tomorrow," published in 1926 (Sherman, Clay) by Titsworth and Bell, when he had received the song from his friend the year before.

US: 3-

29-35

MC-BC

Go Down, Moses (Traditional?/Traditional, arr. Harry T. Burleigh)

1919-20 (IV)

SRB

Go, Lovely Rose (Edmund Waller or Henry Kirke White/John Alden Carpenter)

1916-17 (IV)

SRB

Go Not, Happy Day (Alfred Tennyson/Frank Bridge) [Withrop Rogers©1916]

1919-23 (II)

SRB

1923-25 (II, IV)

1925-26 (IV)

Go Where Glory Waits (or Awaits) Thee (Traditional?/Old Irish Air, arr. Edwin Schneider) ♣

Note: The SRB lists an arrangement by Stanford, but Schneider is credited in recital programs for the one season in which this was a scheduled selection.

1918-19 (III)

SRB

God Be With Our Boys Tonight (Fred G. Bowles/Wilfrid Sanderson) [Boosey©1917, 1918]

Notes: This song was first published in 1917 with the title "Someday at Last."

1917-19 (IV) B 21663-1, -2, -3 (4-5-18, 4-30-18, 5-1-18)

Boosey sb

God Bless America (words and music by Irving Berlin; lyric revised by McCormack)

OEA 9666-1, -2 (12-16/23-41)

God Breaketh the Battle, see JUDITH (Charles H. H. Parry)

God Gave Me Flowers (M. Ashworth-Hope/Ernest Torrance)

PBVE 61097-1, -2 (7-6-31)

US: 2-28-34

God Keep You Is My Prayer (David Arale/Lilian Ray) [Lawrence Wright & Co.©1940]

OEA 9082-1 (1-28-41)

Wright sb, r

God Save Ireland (Timothy D. Sullivan/George F. Root) ♣

Note: The tune is from the Root song, "Tramp, Tramp, Tramp."

612 (cylinder) (5 July 1906)

Lx 1566 (1906)

God Put a Rose in My Garden (J. Will Calahan/Herman Loehr) [Chappell © 1931]

Notes: There is no evidence that McCormack performed this song, but its presence in his sheet music that is part of the Manning Collection and its subject matter suggest that he may have harbored the thought.

MC-BC

God Save the King (Anonymous/Traditional)

Note: McCormack was asked to sing this National Anthem in Toronto but refused. He did not return to Toronto (Massey Hall) for 17 years due mainly to this disagreement. He was, however, known to have sung this selection at the end of recitals in Canada in the seasons listed. The melody was first printed in England ca. 1740. Arne is sometimes credited as the composer.

1915-16

1918-19

God's Hand (Edward W. Bok/Old Dutch Air, arr. Josef Hoffmann)

B 16763-1, -2 (10 November 1915)

Goddess in the Garden, The (La diosa en el jardín") (Anonymous Spanish verses/Enrique Granados, from "Canciones Amatorias") (E)

Note: The following concert is the only instance of a McCormack public performance of a song by Granados known to the editor, however, many years later, he continued to regard this song as a selection in his repertoire (almost certainly in English translation).

5-17-16 (Granados Memorial concert)

SRB

Golden Love (Mary Mark Lemon/Milton Wellings)

B 14670-1 (4-7-14)

Golden Threshold, The, An Indian Garland for Four Solo Voices (Song cycle) (Sarojini Naidu/Liza Lehmann)

Notes: This song cycle is designed for performance by either four solo voices with piano accompaniment, or by chorus and orchestra. McCormack participated in this single performance, as far as can be determined, in 1907, the year of publication (Boosey).

4-29-07

Goodbye (G. J. Whyte-Melville/Francesco Paolo Tosti) [Ricordi©1903]

1909-11 C 13219-1 (5-1-13)

Goodbye, Sweetheart, Goodbye (Folkstone Williams/John Liptrott Hatton) [Boosey©1907]

Lx 3169 (1909)

B 13233-1 5-2-13)

Good-night, Good-Night, Beloved! (Serenade) (Henry W. Longfellow/Ethelbert Nevin) [Schirmer©1884]

Notes: An early composition by Nevin, this song is a setting of the first two verses of the song from Act 2, scene 10 of Longfellow's play, *The Spanish Student* (1843), which is based on a tale of Cervantez. In this scene a character, hearing the approach of the singer comments, "There comes her lover with his infernal serenade! Hark!"

-- ? --

SRB

Good-night, Good-Night, Beloved! (Serenade) (Henry W. Longfellow/Michael W. Balfe) [Boosey © n.d.]

Notes: McCormack also owned this setting of the Longfellow verses, but he only lists the Nevin version in the SRB. There is no evidence that he performed either version in recital.

MC-BC

Good Night, Beloved (Henry W. Longfellow/Ciro Pinsuti)

Notes:

1908-10

1912-13 (IV)

Good Night, Dear (Traditional/Traditional, "Old Lute Melody," arr. A.C. Bunten)

1931-32 (II)

US: 1-3-34

1932-33 (II)

1937-38 (II)

Good Night Love – This could be Good Night Beloved (as above) or Evening Song. Listed as encore

1914-15 (e) (Feb 4, 1915) Charlotte NC

Good Roarin' Fire, A (Traditional/Traditional Irish? air arr. Herbert Hughes)

Jan 13, 1916 program. See Philadelphia Enquirer Jan 14 review.) – McFarlane.

Grace for Light (Moirá O'Neill, from "Songs of the Glens of Antrim"/Hamilton Harty) [Boosey©1908] ♣

Note: Program listing: "Modern Irish Song." See "Lullaby" and "Looking Back." This and three other Harty Songs were programmed for some recitals (entire Group II) in the spring of 1913 as "Four Modern Irish Songs." "In Mr. McCormack's opinion, this is the most beautiful song which has appeared in any country or in any language in twenty years." (news article)

1910-11

SRB

1912-13 (II)

1917-18 (II) April 18, 1918 Boston

1931-32 (II)

Grand March (The) arr. Stanford

1921-22 Oct 11, 1921 Boston (SH) Review says McC did not sing.

Green above the Red, The (Thomas Davis/Traditional Irish melody: "Irish Molly-O") ♣

1902-03

Green Bushes, see As I Went a-Walking

Green Flag, The (J.K. O'Reilly/Traditional Irish melody) ♣

Notes: There are two or more possible songs with this title. The verses by O'Reilly begin, "Wrap the green flag around me, Boys...." This seems to the editor to more likely be a song that McCormack would sing in recital than the song with anonymous verses that begins, "Boys, fill your glasses ..." and continues, "... while our green flag floats above."

1902-03

Green Grows the Laurel (Traditional/Traditional Irish Air, arr. Herbert Hughes) ♣

Note: Hughes made this arrangement especially for McCormack's 1936-37 US tour.

1936-37 (III)

Green Hills of Eire' O (Traditional/Old Irish Air, arr. Carl Hardebeck) ♣

1919-20 (III)

Green Isle of Erin, The (C. Clifton Bingham/Joseph Leopold Roeckel) [Patey & Willis©1892] ♣

Notes: It is interesting to note that, recordings aside, this song was not in McCormack's active repertoire for nearly three decades. He sang this in Dec. 17, 1937 in place of How Lovely Are Thy Dwellings.

1903-04

13153 (12 September 1904)

5926b, 5927b (24 September 1904)

6443 (cyl., 11-3/11-04)

Lx 1576 (1906)

Lxx 3160 (1909)

C 11818-1 (2 April 1912)

C 11818-2 (5 April 1912)

US: 12-6-33, 2-21-34

1933-34 (III) 2EA 2748-1 (31 March 1936)

US: 10-31-34

Dec 17, 1937 Carnegie Hall

Green Pastures (Helen Taylor/Wilfrid Sanderson) [Boosey©1931]

OEA 419-1,-2 (8-29-34)

US: 1-9-35

Greeve [sic] not Dear Love" (Earl Bristol's Farewell) (Traditional/Traditional melody, arr. C.A. Lidgely)

1934-37 (II) OEA 2127-1 (6-27-35)

US: 3-13-35

Guardian Angels (? /Handel, arr. Samuel Endicott) [Riker, Brown, & Wellington©1931]

Notes: This song is from a collection of five songs and arias by Handel that were published as a set in arrangements by Samuel Endicott. This song has four verses, which begin "Guardian Angels now protect me, send me to the man I love," plus a refrain, which are completely different from the final

soprano aria with the same opening words in the oratorio, *The Triumph of Time and Truth* (which begin, “Guardian Angels, oh protect me, and in virtue’s path direct me....”). The listings in McCormack’s recital programs indicate that he sings the arrangement by Endicott, which was probably used for the broadcast in 1935 as well.

1931-32 (I)

US: 4-3-35

Riker et al. af

GUISTINO “Vanne Superba Va” (Handel)

1924-25 Oct 19, 1924 Boston SH

-

H

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
Hail, Glorious Saint Patrick (attrib. Sister Agnes/Traditional Irish melody) ♣				
	US: 3-17-38			
Halleluja! (Frederick H. Martens/Ferdinand Hummel, op. 73)				
1924-25 (IV)				
Happy Lover, The (Anonymous/ Old English melody, arr. H. Lane Wilson)				
1934-35 (I) (I)		US: 1-23-35, 3-13-35		BB1
1938-39 (II) Farewell program Albert Hall Nov 27/38				
Happy Morning Waits, The (E. Comitti, after Victor Hugo, trans. M.L. Baum/Attilio Parelli) (E)				
	B 10136-1 (3-30-11)			
	B 10136-2 (3-31-11)			
Hark! Hark! the Lark! ("Horch, horch, die Lerch!" (William Shakespeare, Serenade from <i>Cymbeline</i> /				
Franz Schubert, D. 889) (E)				
1917-18 (II)				SRB
	CVE 49214-1, -2 (partial matrix) (11-28-28)			
	CVE 49214-3 (partial matrix) (12-6-28)			
	CVE 49214-4, -5 (partial matrix) (12-7-28)			
Harp That Once Through Tara's Halls, The (Thomas Moore/ Old Irish Air: "Gramachree")				
and arranged by Edwin Schneider (March 23/20 Cincinnati program.) and N.C. Page for July 24/20 program.)				
♣				
	6472a (9-23-04)			
1919-21 (III)	B 11833-1 (4-5-12)			
	Bb 21037-1 (12-4-30)	US: 2-14-34		
Has Sorrow Thy Young Days Shaded (Thomas Moore/Old Irish Air: "Sly Patrick," arr. Vincent O'Brien† and				
Herbert Hughes‡) ♣				
Note: Vincent O'Brien was credited with the arrangement sung by McCormack during the 1913-14				
season. This may have been the arrangement used earlier as well. An arrangement by Hughes was noted				
beginning in the 1917-18 season and is listed in the SRB.				
1904-05	5940b (26 September 1904)			SRB
1907-09	Lx 2840 (1908)			
1909-10	C 8753-1 (25 March 1910)			
1911-12				
1913-14 (III)†				
1915-16 (III)				
1917-19 (III)‡				
1919-20 (III) Hughes Arrangement Boston Feb 15, 1920				
1920-21 (III) arranged by ?				
1922-23 (III) Nov 10/22 Boston SH				
1923-24 (III?)				
1925-26 (III)				
1927-28 (III)				
Haste Ye Shepherds ("Frohe Hirten, eilt, ach eilet," from Christmas Oratorio, BWV 248) (Bach)				
Notes: This is listed by the English title in the SRB.				
-- ? --				SRB

Have You Been to Lons? (Gordon Longstone/Henry Thacker Burleigh)
1919-20 (IV) April 25, 1920 Boston SRB

He Stole Her Tender Heart Away (Traditional, likely adapted by Robert Burns/Traditional English melody, arr. Samuel Endicott)
Notes: The song is listed in the SRB with "Her" instead of "My." It appears in the 1853 edition of the Scots Musical Museum, edited by James Johnson and Robert Burns. Endicott arranged several songs and arias for McCormack during the final years of his career.
1917-18 (I) April 18, 1918 SRB

Heavy Hours [are Almost Past], The (George Lyttelton/William Boyce, arr. Samuel Endicott) [Homeyer©1918] Notes: The song was published as part of a set of four songs entitled "Melodies of Revolutionary Times," in arrangements by Samuel Endicott. This arrangement is noted as "dedicated to and sung by John McCormack."
1918-20 (I) US: 10-18-33, 1-9-35 SRB
1924-25
1939-40 (I) Homeyer sb-d

Heimliche Aufforderung (John Henry Mackay/ Richard Strauss, Op. 27, No. 3) (G)
1925-26 (II)

Her Eyes Twin Pools (from "Passionale", No. 4) (James Johnson/Harry T. Burleigh)
Notes: This song is dedicated to McCormack.
1915-16 (IV) Oct 10, 1915 Boston (SH), Musical America Oct 16, 1915 Ricordi d SRB

Her Portrait (Words and Music by John Melvin)
1913-14 (IV) SRB
1916-17 (IV)
1919-20 (IV)
July 20, 1929 Sydney (IV)

HERCULES: My Heart with Pity Swells (Handel)
1923-24 (I)

Here in the Quiet Hills (P. J. O'Reilly/Gerald F. Carne) [Chappell©1921]
OEA 9657-1, -2 (12-3-41)

Herr, was trägt der Boden hier? (No. 9 from "Spanisches Liederbuch I") (Anonymous Spanish, trans. Paul Heyse/ Hugo Wolf) SRB
12-3-31 (II) BRC-HQ 34-1, -2 (11-2-31)
1932-33 (II)
1933-34 (II)
1935-36 (II) OEA 2134-1 (6-28-35)
1938-39 (II)

Hidden Tears, see Stille Tränen (Schumann)

Holy Child, The (Away in a Manger) (Traditional/Easthope Martin) [Enoch & Sons© >> check XV-F <<]
Notes: McCormack sang the Easthope Martin setting in recital during 1925-26.
1925-26 (IV) BVE 37147-1, -2 (12-17-26) US: 1-1-27, 11-20-33

Holy City, The (Fred E. Weatherley/Stephen Adams)
1903-04 B 12709-1 (12-11-12)

Holy God We Praise Thy Name ("Te Deum laudamus") (Traditional/Clarence A. Walworth)
B 29870-1, -2 (4-9-24)

Holy Night, see Nacht und Träume (Schubert)

Home Again (? / ?)

US: 10-10-34

Home Song, The (Frederick H. Martens/Edward Gaertner, arr. Fritz Kreisler) [Fischer©1917]

Notes: The inscription by Kreisler reads, "To my Dear Friend John McCormack."

1917-18 Oct 14, 1917

Fischer sb-p, d SRB

Home to Athlone (C. Clifton Bingham/Edwin Greene) [Phillips & Page©1903]

10085-A, -B, -C, -D (10-2-05)

Home Sweet Home (John Howard Payne/Henry R. Bishop)

Note: McCormack sang this song as an encore on two or more occasions during the 1923-24 season.

He noted that he had not performed it since 1904 until that season. An early edition of the sheet music for this song notes, interestingly, that it was "composed and partly founded on a Sicilian air by Henry R. Bishop."

(1904)

1923-24 (e)

US: 3-14-34

Home They Brought their Warrior Dead (Herbert Peel)

1922-23 Oct 9, 1923 Boston SH

Honor and Love, see Monsieur Beaucaire

Horch! Horch! Die Lerche!, see Hark! Hark! The Lark!

Hosanna (Easter Song) (English words by Roger Hall, after the French verses of Julien Didiee/Jules Granier)

1915-17 (IV)

Hosting of the Sidhe, The, see Five Irish Fantasies (Loeffler)

Hour of Love (R. H. Elkins/R. Barthelmy)

B 15840-1 (3-29-15)

House Love Made for You and Me, A (Gordon Johnstone/Eric Coates)

OEA 425-1 (8-29-34)

US: 11-8-33, 10-3-34

How Dear to Me the Hour (Thomas Moore/Old Irish Air) ♣

1906-07 (arr. for vocal quartet by Alicia Needham for 06-07) London, Moore Concert with Hon. Mrs. Clifford, Mme. Annie McBride, and Denis O'Sullivan

1921-22 (IV) (arr. By Montague Phillips for 21-22) Sept 30/21 as a solo in recital

How Deep in Love am I! (Harold Boulton/Herbert Hughes)

Note: It seems possible that this was a popular song that McCormack presented during the broadcast noted, but the editor could not track it down. McFarlane lists it.

US: 2-21-34

How Deep the Slumber of the Floods (German words and Music by Carl Loewe)

Notes: It is not known who translated or wrote the English text that McCormack sang. Some sheet music editions list "A.L." (who was Mrs. Rudolph Lehmann, the mother of Liza Lehmann) as the arranger.

1928-29 (I)

How Fair This Spot (G. Galina, trans. Rosa Newmarch/Rachmaninoff, Op.21 #7)

1922-24 (II) Bb 5101-1, -2 (9-19-24)

SRB

How Lovely Are Thy Dwellings (words adapted from the King James version of the Bible, probably by Liddle, from Psalm LXXXIV (84)/Samuel Liddle)
1933-34 (IV)

Hurdy Gurdy Man, see The Organ Grinder

Hymn to Christ the King (F. P. Donnelly/Vincent O'Brien)
2B 3419-1, -2 (5-27-32)

-

I

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

I Attempt from Love's Sickness to Fly – (See The Indian Queen) Henry Purcell (Jan 23/16)

I Feel You Near Me (Joseph McCarthy/James F. Hanley) [Red Star Music Co. (NY), Campbell-Connelly & Co.©1930] Notes: This song was probably written for McCormack to be sung in the movie "Song o' My Heart." Along with several other songs performed in the movie, it was issued as sheet music as part of a set with special red covers by the publishers in both the US and the UK.

BVE 58587-1, -2 (2-19-30)	SoMH, 1930	
BVE 58587-3 (2-21-30)		Red Star sb-p

I Hear a Thrush at Eve (Serenade) (Nelle Richmond Eberhart/Charles Wakefield Cadman) [Boosey©1913]

Note: Page one of the sheet music is headed "Written for my friend John McCormack."

1913-14 (II)		Boosey sb-d
1914-15 (IV)	B 13218-1, -2 (1 May 1913)	
1915-16 (IV)		

I Hear You Calling Me (Harold Lake, writing as Harold Harford/Charles Marshall) [Boosey©1908]

Notes: One of McCormack's most enduring signature songs and one that is associated with him more than any other singer. He first sang it in concert during the 1907-08 season prior to the 3-14-08 Boosey ballad Concert, at which it was very favorably received. He sang this song at virtually all his engagements during the 1908-09 season and very frequently thereafter until the 1919-20 season. John and Lily both testify that he sang this song on his tour in South Africa in the spring of 1934. The only other known performances after 1920 are the 1927 electrical recording and those that McCormack recorded for the movie *Song O' My Heart*.

	Lxx 2852 (1908)	Boosey sb
1907-09	Lxx 2854 (1908)	
1909-10 ?	B 8695-1 (10 March 1910)	
1910-11	B 8695-2 (16 March 1911)	
1911-13 (III, e)		
1912-13 (IV, e)		
1913-14 (e)		
1914-15 (IV, e)		
1916-20 (e)	B 8695-3 (16 June 10-12-27)	
1933-34 (e?)		SoMH 1929

I Heard a Piper Piping (Joseph Campbell, writing as Seosamh MacCathmhaoil, from *The Mountainy Singer*/Arnold Bax, No. 5 from "Five Irish Songs") ♣

Notes: McCormack programs give the title with "playing" instead of "piping."

1924-25 (II)

I Held Your Hand (Edward Teschemacher/Luigi Denza) {Boosey©1908}

Note: Boosey files indicate that this song was written for McCormack.

1907-08		Boosey d
---------	--	----------

I Held Your Heart (Edwin Carty Ranck /H.Osborne Osgood) [Fischer©1921]

1923-24 (IV)		SRB
1920-21 Oct 9 and 11, 1921 Boston (SH)		

I Know of Two Bright Eyes ("Myrra") (No. 4 from "Songs of the Turkish Hills") (English text based on the poem by Abd-ul-Mejid/George H. Clutsam) [Hatzfeld©1901, Ricordi©1901, later

editions © by Edwin Ashdown]
1906-10 Lx 2845 (1908)
B 11823-1 (3 April 1912)
OB 3856-1 (16 September 1932)
OB 5310-1, -2, -3, -4 (13 September 1933)

I Know That My Redeemer Liveth, see Messiah (Handel)

I Know Where I'm Going (Traditional/Traditional Irish Air, arr. Herbert Hughes) ♣
Notes: The arrangement by Hughes is from his *Irish Country Songs*, Volume 1.
US: 1-9-35

I Look Into Your Garden (Charles Wilmott/Haydn Wood) [Chappell©1924]
1924-25 (IV) BVE 32539-1, -2 (4-24-25)

I Love to Hear You Singing (Lillian Glanville/Haydn Wood) [Chappell©1928]
BVE 51613-1, -2 (4-10-29)

I Love Thee, see Ich liebe dich (Beethoven)

I Met an Angel (Bruce Sievier/Reginald Morgan) [Ascherwood, Hopwood & Crew©1934]
OEA 2131-1, -2 (6-28-35) US: 3-13-35

I Need Thee Every Hour (Annie S. Hawkes/Robert Lowry)
Notes: Lowry is best known for composing the hymn "Shall We gather at the River." He wrote the tune for Hawkes's verses in 1872.
B 14695-1, -2 (4-9-1414)

I Remember (Thomas Hood/Thomas F. Dunhill?)
Notes: This song is most likely based on Hood's poem "I Remember, I Remember," but the editor has been unable to verify a setting by Dunhill. Edwin Greene and Ward-Stephens also set these verses
1924-25 (IV)

I Saw From the Beach (Thomas Moore/Old Irish Air: "Miss Molly," arr. Herbert Hughes) [Boosey©1924] ♣
Note: The sheet music for the Hughes arrangement is dedicated "For John on his fortieth birthday."
1924-25 (III) Bb 5119-1, -2, -3, -4 (9-24-24), w/Keisler Boosey d SRB
1926-27 (III)

I Sent My Love Two Roses (Col. John Hay/Harold Fraser Simson) [Boosey©1907]
Note: Boosey published the sheet music for this song, dedicated to McCormack, on 7-31-07. The lyrics to this ballad mention two types of antique roses that may be unfamiliar to latter day listeners (if not gardeners.) A Jaqueminot is a bright red variety; while a Lamarque is a white blossom.
1907-08? Lx 2545 (1908) Boosey sb-d

I Shall Meet You (The Homecoming) (E.M. Chesham/Wilfrid Sanderson) [Boosey©1918]
1918-19 (IV) Boosey sb

I Wait Beneath Thy Window, Love, see Serenata

i tempi assai lontani (Respighi)

1924-25 Boston SH Oct 21, 1924
1926-27 Boston SH Oct 17, 1926, Chicago Auditorium Theatre program Nov 21, 1926
1930-31

Ich liebe dich (Zärtliche Liebe) (Karl Friedrich Wilhelm Herrosee/Ludwig van Beethoven, WoO 123) (E?)
-- ? -- SRB

Ich bin ein gutter hirt: What his love will do (Bach)
1923-24 (I) Oct 19, 1924 Boston SH

I'd Roam the World Over with You (Traditional/Old Irish Air, arr. Herbert Hughes) ♣
1921-22 (III)

Ideale, L' (Carmelo Errico/Francesco Paolo Tosti) (I)
1913-14 (?) Lx 3157 (1909) SRB
1917-19 (II) B 21813-1, -2 (5-1-18)
1919-20 (II)

IDOMINEO *Non piu! Tutto ascoltae ... Non temer, amato bene (Scena and Rondo for Soprano, K. 490) (I)*
(Anonymous/Mozart)- *Idomineo by Mozart*
1919-20 (I) SRB

If God Sent Me You (words and music by Blanche Ebert Seaver) [Flammer©1927]
Notes: This song was a less successful effort by Seaver, whose "Just For Today" was a favorite of McCormack's during the latter years of his career. No performances in recital have been discovered by the editor.
-- ? -- Flammer sb-p

If I Had a-Knew (Traditional/Old Irish Air, arr. Herbert Hughes) ♣
1921-25 (III) SRB
1926-28 (III) US: 11-29-33, 4-10-35 BB1
1934-35 (III)

If I Knock the "L" Out of Kelly (Sam M. Lewis & Joe Young/Bert Grant) [Waterson, Berlin & Snyder©1916]
Notes: This was sung by Cyril McCormack and recorded in a Victor Studio, with John joining in for the chorus. See also "It's a Long Way to Tipperary" below.
Victor matrix, private, no number (9 May 1917)

If I Should Fall in Love Again (Words & Music by Jack Popplewell) [Chappell©1940]
UK: (1940)

If I Were King, see Enfant, si j'étais Roi (Liszt)

If I Were King of Ireland (A.P. Graves) McFarlane has this in his list. No current proof of performance. It is listed in Dec 11, 1923 Boston SH as "If I Were A King" with no composer but in the Irish Group (III) which suggests it is likely this Graves song. Reviewer on Dec 12, 1923 p.5 of Boston Herald says "rollicking lilting melody" which indicates it is, indeed, this song.

If You Would Love Me (Elizabeth Jacobi/James G. MacDermid) [J.G. MacDermid©1914]
1915-16 (IV) Oct 10, 1915 Boston (SH) Musical America Oct 16/15 MacDermid sb SRB
1917-18 (IV)

Il fior che avevi a me, see CARMEN
Il mio tesoro, see DON GIOVANNI

I'll Sing Thee Songs of Araby (William Gormon Wills/Frederic Clay) [Chappell© (1877)]
Notes: The sheet music notes that it was sung by Edward Lloyd. Joyce refers to this song in *Finnegan's Wake*.
Lx 2796[-1], -2 (1908)
B 12760-1 (1-2-13)

I'll Walk Beside You (Edward F. Lockton/Alan Murray) [Chappell©1936]
1940-42 (-) OEA 8323-1, -2 (11-30-39) UK: 1940
UK: 10-21-41, 1-2-42

I'm Falling in Love with Someone (from "Naughty Marietta") (Rida Johnson Young/Victor Herbert)
[Witmark©1910]
C 10062-1 (3-16-11)
B 10062-1 (3-17-11)

Immenso vientesos ... A vien al boscaiglia, see LAKME
Impatience, see Ungeduld (Schubert)

Im Frühling (Ernst Konrad Friedric Schulze/Schubert D. 882) (G)
Notes: It is not entirely certain based on evidence from extant recital programs that this is the Schubert song that is noted only as "Frühling." Since "Im Frühling," D. 882, is regarded as one of Schubert's greatest songs, this title seems likely as the one performed by McCormack, rather than others with "Frühling" in the title (e.g., D. 172, 243, 245, 283, 338, 587, 709, 740, etc.).
1923-24 (II)

In a Boat ("Mens jeg venter") (Vilhelm Krag/Edvard Grieg, op. 60 #3)
Notes: Program leaflets for this season give title in English. McCormack probably sang the published English version arranged by Nathan Haskell Dole.
1915-16 (II) SRB

In a Persian Garden (Omar Khayyam, trans. Edward Fitzgerald/Liza Lehmann) [Metzler ©1896]
1906-07 (song cycle, entire; w/ other artists).

In a Persian Garden, see also "Ah Moon of My Delight"

In an Old Fashioned Town (Ada Leonore Harris/William Henry Squire) [Boosey© 1914]
B 18386-1, -2 (9-20-16)

In Dublin's Fair City ("Molly Malone") (Traditional/Old Irish Air, arr., N. Clifford Page) ♣ BB1
1913-14 (III)
1916-17 (III)
1919-21 (III) US: 10-11-33, 11-20-33

In Fanaid's Grove, see The Fanaid Grove

In Flanders' Fields (John McCrae/Frank Tours) [Witmark©1918]
1917-18 (IV) B 22254-1 (9-24-18) SRB

In her simplicity, see MIGNON

In Old Madrid (Clifton Bingham/Henry Trotter, writing as Henri Trotère) [J.B. Cramer©?]
C 18389-1 (9-20-16)

In Summer Fields, see Feldeinsamkeit (Brahms)

In stiller Nacht (Friedrich Spee von Langenfeld, as edited by Brahms/Brahms, WoO 33, No 42) (G)
1931-32 (II) US: 12-6-33, 4-10-35 BB1

In Summer (Harry T. Burleigh)

In Ricordi ad as McCormack repertoire.

In Sweet Content (Louise MacDermaid/Wilfrid Sanderson) [Boosey©1935]
OEA 2746-1 -2 (3-31-36)

In Sympathy (Holbrook Blinn/Franco Leoni) [Chappell©1902]
1906-07

In the Great Somewhere (Harry T. Burleigh)
Atlanta 1919-20 (Not sure but it is in a Ricordi ad as a McCormack song.)

In the Fore of the Year See At the Fore of the Year

In the Moonlight (Percy Bysshe Shelley, verses 1 and 3 of “As the Moon’s Soft Splendor”/Edward Elgar;
melody based on his “Canto Popolare” music from “In the South”)
Notes: McCormack also programmed Elgar’s song “Pleading” during this season. He had made a
recording of the latter in the Victor studio on 3-19-13 (which regrettably was not published).
1914-15 (IV)

In the Moonlight (“Im zitternden Mondlicht”) (G. Gastropp & E. Buek/Eugen Haile) [Lugkhardt &
Belder©1906]
1914-15 (IV)

In the Quiet of the Woods, see Waldeseinsamkeit (Reger)

In the Silence of the Night, see When Night Descends (Rachmaninoff)

In the Treetops High (? /Edwin Schneider)
Notes: The author of the text has not been determined. McCormack often included a song by his
accompanist, Edwin Schneider, in his recitals, usually in Group IV. While several of Schneider’s
songs were published, there may be some that were not. Schneider’s known texts were in English
and usually poetic.
1921-22 (IV) SRB

In This Hour of the Night (“V’etu lunnju noch”) (Daniil Rathaus/Tchaikovsky, Op.73#3)
Note: McCormack’s programs for this season also list a “Serenade” by Tchaikovsky, which may
well be this song.
1915-16 (II) SRB

In Waldeseinsamkeit (Karl von Lemcke/Johannes Brahms, Op. 85, No. 6) (G)
-- ? -- SRB
Bb 5032-1, -2 (9-4-24)

INDIAN QUEEN, THE: I attempt from love’s sickness to fly (Purcell)
1915-16 (I)

Indiana Moon (Benny Davis/Isham Jones) [Irving Berlin Inc.©1923]
B 29864-1, -2 (4-8-24)

Ingemisco (from Manzoni Requiem) (Verdi) (I)
1914-16 (I)

Intermezzo, see Dein Bildnis Wunderselig (Schumann)

Invictus (William Ernest Henley/Bruno Huhn) [Augener (London)©1910]
-- ? -- sb ???

Invitation au Voyage, L’ (Charles Baudelaire/Henri Duparc) (F?)
-- ? -- SRB

Io non ho che una povera stanzetta, see LA BOHEME (Leoncavallo)

Ireland, Mother Ireland (P. J. O'Reilly/Raymond Loughborough) [Boosey©1922] ♣
 1921-22 (IV) Boosey sb-a
 BVE 56192-1, -2 (10-17-29) US: SoMH (1929)
 BVE 56192-3, -4 (2-21-30) US: 2-7-34

Ireland, My Ireland (words & music by R.C. Young) [R.C. Young Music Co.©1919]
 Notes: No evidence has yet come to the editor's attention that McCormack ever performed this song,
 although it is dedicated to him
 -- ? -- Young d

Ireland, My Sireland (from "Eileen") (Henry Blossom/Victor Herbert) ♣
 1916-17 (e) encore May 1917 at Benefit for War Relief
 B 19447-1, -2 4-5-17)

Irish Emigrant, The (Helen Selina Blackwood [Hay], later Lady Dufferin/G. A. Barker) ♣
 Notes: Helen Selina Blackwood was Countess of Gifford and grand-daughter of Richard Brinsley
 Sheridan
 1903-07 13145 (1904)
 6470a (1904)
 5943b (1904)
 1907-08
 1913-16 (III) May 9, 1915 Boston (SH) Boston Herald Dec 10, 1915
 C 10060-1 (3-16-11)
 1916-17
 1917-18 (III)
 1919-20 (III) Boston Feb 10, 1920 Boston (SH)
 1923-24 (e?)
 1924-25 (III)
 1931-33 (III) BVE 41544-1, -2 (1-13-28)
 1933-34 (IV) US: 11-8-33, 11-22-33?
 US: 10-3-34

Irish Fantasies, see Five Irish Fantasies (Loeffler)

Irish Love Song (Would God I Were the Tender Apple Blossom) (Kathryn Tynan Hinkson/Traditional Irish
 Melody: "Londonderry Air," arr. N. Clifford Page†) [Prowse©1903; Walton's Musical Galleries,
 Dublin©1928] ♣
 Notes: Interestingly, neither the sheet music published by Keith Prowse & Co. nor that published by
 Walton's names the well-known melody. The earlier arrangement states that the music is "by" Alicia
 Adelaïda Needham. McCormack's recital programs give Page as the arranger. The well-known
 acoustic recording (1922) of this melody by Casals uses Tynan Hinkson's title on its label.
 . 1912-13 (III) B 28608-1, -2 (9-26-23) SRB†
 1921-22 (III)
 1925-26 (e)
 1926-27 (III) US: 4-10-35 Walton sb

Irish Love Song, An (Katherine Tynan (Hinkson)/Hamilton Harty) [Chappell©1908] ♣
 1911-13 SRB
 1917-18 (II)
 1919-20 (III)

Irish Love Song (? /Traditional Irish Melody, "Londonderry Air," arr. Charles Villiers Stanford) ♣
 Note: Listings of this song on McCormack's programs up to 1923 gave the title as "Irish Love Song."
 For the earlier instances McCormack may have sung Tynan Hinkson's verses. Beginning in 1923-24, and
 perhaps earlier, there is some evidence that he performed his own verses, "O Mary Dear," using Stanford's

arrangement. For the 1923-24 season McCormack listed "O Mary Dear" on some recital programs and "Irish Love Song (Derry Air), arr. Stanford" on others.

1912

1916-17

1918-19 (III)

1919-20 (III) Feb 15, 1920 Boston

1920-21 (III)

1922-23 (III)

1923-24 (III)

1924-25 (III) April 30, 1925 Boston

1926-27 (III) Oct 17, 1926 Boston

Irish Love Song ("Your Eyes Have the Glow of the Morning") (Edith Hecht/Samuel Endicott) ♣

Notes: Identified by McFarlane, who notes McC sang other Endicott songs. But no McC listings known.

-- ? --

Is She Not Passing Fair? (Charles, Duke of Orleans, trans. Louisa Stuart Costello/Edward Elgar)

1923-24 (II, IV, e)

BB1

1925-26 (e)

1926-27 (II, IV)

1927-29 (II)

1931-32 (e)

1932-33 (II) OB 3853-1 (9-16-32)

1933-34 (II)

US: 11-1-33

1935-36 (II)

1939-40 (II)

Isle of Beauty (Shades of Evening Close not O'er Us) (Thomas Haynes Bayley/Charles Chapland Whitmore?)

Notes: The poem is from Bayley's "Songs of Rosa, Vol. 1." In the 2-10-33 broadcast McCormack recounts that this is one of the earliest songs that he can remember performing (during his school days).

US: 2-10-33, 10-17-34

It is not a Fear (? / ?)

Note: A selection from McCormack's first London season. No further information could be found.

1906-07 (PW)

It is Not the Tear at this Moment Shed, (Old Irish/Thomas Moore)

Feb 4, 1936 program Royal Albert Hall for Tribute to late King George V.

The Manchester Guardian review noted that, even though the concert included the Military School of Music's 180 piece band with 50 trumpeters, it seems McCormack trumped the evening. The *Guardian* reviewer said "The most moving by far last night was not during the playing of the Dead Marches, but the limpid singing by John McCormack of one of Moore's melodies, *It is not the Tear at this moment shed.*" – (from Michael McFarlane's v. 3 booklet of "McCormack Off the Record.")

It's a Long Way to Tipperary (Jack Judge/Harry Williams) [Feldman©1912]

Notes: Asked if he would sing this song in a concert or recital, McCormack is reputed to have scoffed, "Only for the record!" It does seem likely that he sang it at War Bond rallies in 1917-1918.

This was sung by Cyril McCormack and recorded in a Victor Studio, with John joining in for the chorus. A number of pressings were made. Although this recording was not formally published, copies were given away as premiums for large donations at War Bond rallies. Several pressings have survived, and this recording is well known among McCormack aficionados. It is a delightful and uninhibited performance by Cyril.

B 15415-1, -2 (11-23-14)

[Victor matrix] private recording (3-31-15, Cyril McCormack)

J

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
J'ai pleure en reve (I Wept, Beloved, as I Dreamed) (Gerard de Nerval, after Heinrich Heine/Georges Hu��) (F)	1912-18 (II)			
	1918-19 (I)			SRB
	1922-23 (II)			
Jasmine Door, The (Fred E. Weatherly/Alicia Scott)	1909-10			
Jeannie with the Light Brown Hair (words and music by Stephen Foster) [Paxton��1940]				
Notes: The sheet music published by Paxton has a small inset picture of McCormack with the caption "Recorded and sung by John Count McCormack." The arrangement, by King Palmer, is probably not the one used for the 1934 recording.				
	OEA 412-1, -2 (8-24-34)	US: 2-21-34	Paxton sb p	
		US: 10-17-34		
Jeannine, I Dream of Lilac Time (from "Lilac Time") (L. Wolfe Gilbert/Nathaniel Shilkret) [Feist��1928]	BVE 48179-1, -2, -3 (11-19-28)			
<i>Jehova, Du mein Vater, see Christus am ��lberg</i>				
<i>Jehovah, Hear, O Hear Me, see Engedi</i>				
JEPHTHA: Deeper, and deeper still, thy goodness, child ... Waft Her, Angels (Thomas Morrell/Handel)				
Notes: The accompagnato, "Deeper and deeper," is the next to last number in Act 2, while the aria, "Waft her, Angels," is the second number in Act 3.				
	1912-15 (I)			
	1917-19 (I)			
	1920-21 (I)			
Jerusalem (William Blake/Sir Charles H. H. Parry)	OEA 9497-1 (11-6-41)			
Jesu, Joy of Man's Desiring (from Cantata BWV 147, "Herz und Mund und Tat und Leben") (E)				
(Words by Salamo Franck, trans. Robert Bridges/Johann Sebastian Bach, arr. Dame Myra Hess)				
	OEA 9100-1 (3-6-41)	US: 3-7-34, 4-17-35		
Jessie, the Flower of Dunblane (R.A. Smith)				
Michael McFarlane has this listed but no current proof of performance.				
Jesus Christ, the Son of God ("Jesus Christus, Gottes Sohn" from Cantata BWV 4, "Christ lag in Todesbanden") (trans. Paul England/Johann Sebastian Bach, edited West) (E)				
Notes: The program for 3-16-41 lists a "Chorale from Easter Oratorio" by Bach. It seems likely the aria performed in recital is this one from BWV 4, which was recorded during the same month, but this is speculative. (PW)				
	1923-24 (I)	SRB		
	1931-32 (I)	BB1		
	3-16-41?	OEA 9099-1, -2 (3-6-41)	US: 11-29-33	
Jesus, My Lord, My God, My All (Rev. Frederick William Faber/Sir Joseph Barnby)				
	B 27031-1, -2 (10-17-22)			
	B 27031-3, -4 (10-20-22)			

JOCELYN: Beneath the Quivering Leaves ... Angels Guard Thee (Berceuse) (From words by Armand Sylvestre and Victor Capoul, trans. S. J. O'Reilly/Benjamin Godard). [Metzler©1892]
 Note: The English words by O'Reilly that McCormack sang for his 1914 Victor record, and presumably in his recitals, was published in 1892 by Metzler & Co. of London. The sheet music cover states that the arrangement was "sung with the greatest success by Madame Albani," with whom McCormack toured on his first Harrison Tour in early 1908. McCormack and Kreisler performed this piece at the Granados memorial concert* and at a subsequent concert in August 1917**. [see "Le Nil"]. McCormack typically performed this selection with violin or cello obbligato in addition to piano accompaniment.

1903-04

5-7-16* C 14626-1 (25 March 1914), w/ Kreisler

SRB

8-18-17**

1917-18 (II)

1918-19 (I)

1920-21 (IV)

US: 1-17-34

1923-24 (IV)

Johneen (Moir O'Neill/Charles Villiers Stanford, from "An Irish Idyll," op. 77)

1921-22 (IV)

1922-23 (IV) (Nov 10, 1922 Boston SH)

JOSEPH EN ÉGYPTÉ: Champs Paternels! (Alexandre Duval/Etienne Henri Méhul) (F)

1917-18 (I) C 20898-1, -2 (10-23-17)

SRB

JOSHUA: Why this dejection... With redoubled rage (Thomas Morrell/Handel)

1917-18 (I)

SRB

JUDITH: God Breaketh the Battle (Charles H. H. Parry)

1918-19 (I)

1920-21 (I)

SRB

JULIUS CAESAR: V'adoro pupille (Nicola Francesco Haym, after Bussani/Handel) (I)

1916-17 (I)

June Brought the Roses (Ralph Stanley/John Openshaw) [Harms©1924]

BVE 32536-1, -2 (4-23-25)

Jungle Flower (From Five Songs of Laurence Hope) Harry T. Burleigh, McCormack did the whole cycle. Carnegie Hall March 19, 1915, at the conclusion of his concert. It was the first time he sang it publicly. – See p. 71, See review page 71.) (Ricordi ad).

1915-16 (IV)

Jungling an der Quelle, Der (J. G. von Salis-Seewis/Franz Schubert, D. 300) (G)

Note: McCormack sang this song in English translation as "At the Spring" in 1915-16 and in German during subsequent seasons. The 1923 unpublished recording, long thought not to have survived, came to light in 2004, and is sung in German.

1915-16 (II)

SRB

1922-25 (II) B 28611-1 (9-26-23)

BB1

1926-27 (II)

1932-33 (II)

US: 11-22-33

1935-36 (II)

Just a Corner of Heaven to Me (Ballard MacDonald and Karl Stark/James F. Hanley)

BVE 56189-1, -2 (10-16-29)

Just a Cottage Small (Buddy G. De Sylva/James. F. Hanley) [Harms©1925]

BVE 33819-1, -2, -3 (10-27-25)
Just a Song at Twilight, see Love's Old Sweet Song

Harms sb-p

Just For a Little While (Anne Robinson/H. Kirkus Dugdale) [Boosey©1932]
--- ? ---

Boosey sb

Just for Today also called A Prayer (Sybil F. Partridge/Blanche Ebert Seaver) [Palma©1926, Sam Fox©1928]

Notes: This song appeared frequently on McCormack programs during the three years prior to the making of Song o' My Heart, and it continued to be a favorite of his until his retirement. The sheet music was reissued by Sam Fox Co, with McCormack's picture and a tie-in to the movie*.

1926-29 (IV)	BVE 36363-1, -2 (9-28-26)	SoMH, 1929	Sam Fox, 1926 sb
1931-32 (e)			Sam Fox, 1928 sb* p
1932-33 (e)		US: 2-10-33, 10-18-33	
1933-34 (e?)		US: 3-13-34	
1934-35 (e)			
1935-36 (IV)		US: 10-11-36, 2-1-37	
1938-39 (e)			Prowse, 1941 sb af

-

K

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

Kashmiri Song (No. 3 of "Four Indian Love Lyrics" from "The Garden of Kama") (Laurence Hope/
Amy Woodforde-Finden) [Boosey©1903]

Notes: The poems of Adela Florence Nicolson (néé Cory) (1865-1904) were published in 1901 (The Garden of Kama and Other Love Lyrics from India), under the pseudonym of "Laurence Hope," and proved to have an enduring appeal on both sides of the Atlantic. Nicolson was born in England and moved to Lahore in 1881. Her poems and the songs based on them were very popular up until WWII. Those by Woodforde-Finden are the best known. It is interesting that McCormack made his records of this music as late as 1940, to say nothing of the fact that Nelson Eddy recorded the cycle in the US for Columbia Records about the same time. Nicolson's poetry was admired by Thomas Hardy, and it is available on the internet as an e-text. The Wikipedia article and the website by Edward Marx are also informative. See also "Till I Wake" and "O Flower of All the World."

OEA 8820-1 (7-1-40)

Kashmiri Song (from Five Songs on Poems of Laurence Hope) cycle by Harry T. Burleigh.
McCormack did the whole cycle. Carnegie Hall March 19, 1915, at the conclusion of his concert.
It was the first time he sang it publicly – See p. 71, See review page 71.) (Ricordi ad).

Kathleen O'More (George Nugent Reynolds/Old Irish Air, arr. Herbert Hughes) ♣

1915-17 (III)

1919-20 (III)

SRB

1922-23 (III) (Boston SH Oct 25/22)

US: 11-1-33, 10-31-34

1923-24 (III) (Boston SH Dec 11, 1923)

Kathleen Mavourneen (Louisa {Julia} Macartney Crawford/Frederick Williams Nicholls Crouch) ♣

Notes: This song is part of a set of 24 songs by Crouch with Irish themes entitled "Echoes of the Lakes." It is not clear if they were intended to be performed as a song cycle. The verses of Kathleen Mavourneen" were apparently composed by Louisa Macartney Crawford (1790-1858), a poet who was born in Co. Cavan and grew up in England. Many of her verses were published in the *Metropolitan Magazine* (London) about 1840 and later anthologized. Some sources show her name as Louise, while others add the name Julia. Sheetmusic usually gives only "Mrs. Crawford." Eleven years after McCormack made his first Victor recording of this song, one of his signature pieces, Casals made a recording of the melody for Columbia, one indication of the staying power of the song that kept it in McCormack's active repertoire for three decades. ("Mavourneen" is derived from the Irish "Mo mhúirín," meaning My Darling.)

1903-04 5946b, 5947b (9-26-04)

6446 (cyl, 11-3/10-1904)

Lx 1577[-1], -2 (1906)

1911-12 C 10061-1 (3-16-11)

1913-16 (III)

1920-22 (III)

1923-29 (III) CVE 39889-1, -2, -3 (11 October 1927)

1930-32 (III, IV)

1933-34 (III)

US: 2-10-33, 10-11-33

1934-35 (IV)

1937-38 (III)

Keep the Home Fires Burning (Lena Guilbert Ford/Ivor Novello) [Ascherberg, Hopwood & Crew©1915]

Nov 29, 1917 (e) Nov 29, 1917 Atlanta encore

1917-18 (IV)

B 20017-1, -2 (6-7-17)

Kerry Dance, The (words and music by James Lyman Molloy) ♣ [Boosey© ?]

1915-16
1916-17

C 17648-1 (5-9-16)
2EA 2749-1, -2 (3-31-36)

Killarney (Edmund O'Rourke, writing as Edmund Falconer/ Michael William Balfe) ♣

13152 (9-12-04)
6466a (9-23-04)
5930b, 5933b (9-24-04)
6445-I, -II (11-3-04)
6445-III, -IV (11-10-04)
Lx 1582 (1906)
C 8594-1 (1-3-10)

1915-16 (III)

WotM, 1936

Kind, Kind and Gentle (Mary) (Anonymous/Marion Richardson)

Notes: This song is found on broadsides and was anthologized in various songsters. The title is sometimes given as "Mary, Kind, Kind and Gentle."

-- ? --

SRB

King Saul (English text, based on the Russian by P. Kozlov, after Byron/Modest Moussorgsky)

Notes: It is not known what English text McCormack sang.

1917-18 (II)

SRB

Kingdom within Your Eyes, The (Worton David/Horatio Nicholls) [Harms©1919]

B 27044-1, -2 (10-20-22)

Kingdom by the Sea, A (Edgar Allen Poe/Arthur Somervell)

Notes: The SRB has "The Kingdom Beside the Sea," just to keep researchers on their toes.

-- ? --

SRB

Kitty, My Love, Will You Marry Me (Traditional/Old Irish Air, Ulster, arr. Herbert Hughes)

[Boosey©1913] ♣

Note: McCormack's printed programs sometimes give "would" rather than "will."

1921-26 (III)

SRB

1927-29 (III)

US: SoMH, 1929

1930-33 (III)

1933-35 (III)

US: 1-31-34, 2-21-34

1940-41 (-)

Kitty of Coleraine, listed in Feb 27, 1915 Musical America as a McCormack song. Currently no proof of performance by McCormack, tho' Lily Meagher sang it at a McC concert, May 22/21 in Boston.

Komm bald (Klaus Groth/Johannes Brahms, Op. 97, No. 5) (G)

1924-25 (II) Bb 5094-1, -2 (9-19-24)

SRB

-

L

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

Lady Divine (from "The Divine Lady") (Richard Kountz/Nathaniel Shilkret)
BVE 51614-1, -2 (4-10-29)

Lagan Love Song, see My Lagan Love

<p>LAKMÉ (Delibes) [Complete performances, role of Gérald] March 1910 New York, Philadelphia, Manhattan Opera (2) June-July 1910 London, Covent Garden (5) April-May 1911 London, Covent Garden (3)</p>
--

LAKMÉ: Immenso vientesos ... a vien al boscaglia (Delibes) (I)
B 8750-1 (3-25-10)

Lament, A (Caoine) (Traditional Irish poem, translated and edited by Alfred Perceval Graves/Traditional Irish melody?, arr. Charles Villiers Stanford, arr.) ♣
Notes: There are some uncertainties regarding this piece that the editor has been unable to resolve. The poem, "Caoine," is probably the one included in *A Celtic Psalter*, translated and edited by Graves, which begins, "Cold, dark, and dumb lies my boy on his bed..." There is, however, another old Gaelic poem that may be the basis for this text, entitled "Caoine cill chais" (The Lament for Kilcash). The recital leaflet for 2-22-17 cites Stanford as the arranger, suggesting that the melody is traditional, although the melody may be the same as the one used by Stanford in his op. 54 #1.
1916-17 (III) SRB

Lament, A (arr. Charlotte Milligan Fox)
April 17, 1917

Land of Might Have Been, The (Edward Moore/Ivor Novello)
B 27084-1, -2, -3 (11-20-22)

Larboard Watch, The (words and music by T. Williams)
B 18392-1, -2 (9-21-16)

Lark in the Clear Air, The (Samuel Ferguson?, from anonymous Irish original verses/old Irish melody: "The Tailor," arr. Esposito† and N. Clifford Page) ♣
Notes: Recital programs credit the arrangement to Page. The SRB lists an arrangement by Esposito. There is also one by E. Schneider. One of the programs for McCormack's Red Cross tour of 1939-40 attributes the music to Basil Maine. (Maine's original song to this Irish text is recorded by M. McFarlane.)
1908-09 SRB
1910-11
1912-13
1916-17 (III)† He sang the Esposito arrangement Feb and Mar. 1917
1918-19 (III) He sang the Schneider arrangement Nov 3, 1918 in Boston
1921-22 (III) Feb.23, 1922 Boston (SH)
1923-24 (III)
1939-40 (II) arr. Basil Maine

Lasciami lascia ch'io respire (D'Annunzio/Tosti) performed with cello Los Angeles March 27, 1928.

Lass with the Delicate Air, The (words and music by Michael Arne. arr. A.L. {Mrs. Rudolph Lehmann})
[Chappell© ?]

1918-19 (II) SRB
1925-26 (IV) OEA 8822-1 (7-11-40)

Last Hour, The (Jessie Christian Brown/Arthur Walter Kramer, Op. 34, No. 6)

1917-18 (IV) B 24036-1, -2 (5-5-20), w/ Kreisler
1918-19 (II, IV)
1919-23 (IV)
1926-27 (IV) US: 1-17-34

Last Rose of Summer, The (Thomas Moore/Old Irish Air: "The Groves of Blarney," also "The Young Man's Dream," arr. Thomas Moore) ♣

Note: Regrettably, all of McCormack's recordings of this song, four takes in all, were unpublished, and no test pressings are known to exist.

B 8684-1 (4 March 1910)

1917-21 (III)
1921-24 (e) Bb 5037-1, -2 (9-4-24)
1925-26 (e)
1926-29 (III)
1930-31 (III)
1931-33 (e) BRC-HQ 32-1 (11-2-31)
1933-34 (III) US: 11-29-33

Last Sight of Fiametta, The (sonnett by Boccaccio, trans. Dante G. Rossetti/Julius Harrison)

1921-23 (II)

Last Watch, The (Fred E. Weatherley/Ciro Pinsuti) [Boosey©n.d.]

Lxx 3164 (1909)

Learn to Smile (from "The O'Brien Girl") (Otto Harbach/Louis A. Hirsch)

B 25351-1, -2, -3, -4 (6-16/17-21)

Legend: Christ in His Garden, A (No. 5 from "Songs for Young People") (Pleschcheyev, trans.

Hazel M. Lockwood/Piotr Ilyich Tchaikovsky, Op. 54)

OEA 8888-1 (10-25-40)

Leggenda Volacca, La, see Angel's Serenade

Leiermann, Der, see The Organ Grinder

Leprechaun, The (Traditional/Old Irish Air, arr. Patrick W. Joyce) ♣

1915-17 (III) Oct 10/15 Boston (SH) Musical America Oct 16, 1915 SRB
1917-18
1919-20 (III) Apr 25/20 Boston
1923-24 (III) Oct 9, 1923 Boston (SH)
1924-25 (III)
1940-41 (-)

Let Erin Remember the Days of Old (arr. C.V. Stanford)

1921-22 Oct 11, 1921 Boston (SH)
Oct.31, 1921

Let Us but Rest Awhile in Quiet (Bach) also known as "Let us Remain Here in Quiet" ("Man halte nur ein wenig stille") (tenor aria from Cantata BWV 93, "Wer nur den liebten Gott lässt walten")

Note: The English title here is the beginning of the translation used by McCormack. The SRB lists the German title in truncated form.

1923-25 (I) SRB
1926-28 (I) BB1
1931-32 (I)

Liebe hat gelogen, Die (August von Platen Hallermunde/Franz Schubert, op. 23 #1, D. 751) (G)
1922-26 (II) B 28610-1 (9-26-23) SRB
Bb 11343-1, -2 (9-2-27)

Lied des Florio (Christian Wilhelm von Schütz/Schubert, op. posth. 142 #2, D.857b) (G?)
Notes: This song is one of two that Schubert composed as incidental music for a play
("La Crima") by Schütz.
1917-18 (II) SRB

Life and Death (Jessie Adelaide Middleton/Samuel Coleridge Taylor) [Arthur P. Schmidt©1914]
1914-15 (IV) Schmidt sb SRB
1915-16 (II)
1920-21 (IV)

Life Lesson, A (James Whitcomb Riley/Ethelbert W. Nevin) [Schirmer©1898]
Notes: The poem's title is "There, Little Girl, Don't Cry."
OEA 421-1, -2 (8-29-34) US: 9-19-34

Light in Your Eyes, see The Rainbow of Love

Light o' the Moon (Traditional/Old Irish Air, arr. Herbert Hughes) ♣
1916-23 (III) US: 02-20-17 Boston
03-06-17 Buffalo SRB
1934-35 (III)

Light of the Sunset Glow (Ursula Curzon/Easthope Martin {"Evensong"}, adapted and arranged
by Leslie Taylor) [A. Weekes©1916]
OEA 9069-1, -2 (12-17-40)

Like as the Thrush in Winter (from "Five Sonnets" from "The Triumph of Love") (Edmond Holmes/
Charles Villiers Stanford) Note: See also "When in the Solemn Stillness of the Night."
1931-32 (II)

Like Stars Above (J. A. McDonald/William Henry Squire)
1906-07 Lx 2487 (1908)
C 11814-1, -2 (4-2/5-12)

Lilies of Lorraine (Clifford Grey/Pierre Connor)
BVE 36374-1, -2 (9-30-26)

LILY OF KILLARNEY: Once would my heart with the wildest emotion (Eily Mavourneen)
(John Oxenford/Sir Julius Benedict)
1903-05 6447 (cyl., 11-3/4-04)

LILY OF KILLARNEY: The Moon hath raised her Lamp Above
1903-05

B 14693-1, -2 (4-9-14) w/ Werrenrath
Linden, The (?/Jensen)
1914-15 (Dec 24, 1914 – San Francisco)

Linden Lea (A Dorset Song) (William Barnes/Ralph Vaughn Williams)
OEA 9326-1 6-25-1941)

Little Bit of Heaven, A (Joseph Keirn Brennan/Ernest R. Ball) [Witmark©1914] ♣
Note: This song was interpolated into "The Heart of Paddy Whack" by Chauncey Olcott,
who sang it in that play. (The musical was based on the play by Rachel Crothers.)

B 16764-1 (11-10-15)

Little Boats, The (Harold Boulton/Old Irish Air: "Umbo agus Imbo," arr. Herbert Hughes) ♣

1931-35 (III) OEA 9328-1, -2 (6-25-41)

US: 11-20-33

SRB

1935-36 (III)

Little Boy Blue (Eugene Field/Ethelbert W. Nevin, Op. 12, No. 4) [Schirmer©1891]

Notes: This song was included in the sheet music set issued in conjunction with *Song o' My Heart*.

This edition, by Red Star Music (US) and Campbell-Connelly (UK), had special red covers with McCormack's picture and the name of the movie.

1916-17 (II) B 17650-1, -2 (5-9-16)

SRB

1917-18 (IV)

1927-28 (IV)

F: SoMH, 1929

1932-33 (IV) BVE 58595-1, -2 (2-21-30)

US: 11-1-33

Campbell-Connelly sb p

1935-36 (IV)

US: 10-17-34

Red Star sb p

Little Child of Mary (from Negro Spiritual "De New Born Baby") (words and music adapted and arranged by Harry T. Burleigh)

1934-35 (IV) OEA 2122-1, -2 (6-27-35)

US: 1-9-35

Little Dreams, The (No. 2 from "Three Songs of Fantasy") (Elizabeth M. Reynolds/Michael Head)

-- ? --

SRB

Little Green Lane, A (Desmond Carter/May H. Brahe)

US: 1-23-35

Little Grey Home in the West, The [or My] (D. Eardley-Wilmot/Hermann Löhr) [Chappell©1911]

Notes: McCormack's record was made the year after the song was interpolated into an adaptation of a musical play, *The Marriage Market* that was presented onstage in London and New York City in 1913. The original operetta of this name had music by Victor Jacobi and a libretto by Max Brody and Franz Martos. The American adaptation had songs with lyrics by Arthur Anderson and Adrian Ross, as well as songs by several other other composers. "The Little Grey Home in the West" was also interpolated into Act 3 of American productions. The song was published by Chappell in 1911. The label for Victor 64425 does not credit "The Marriage Market" as the source of this song. It was a popular song, especially during World War I, and it was recorded by other artists in addition to McCormack. Its staying power in the United States is attested to by its inclusion in several other musicals and films, such as "Sweethearts" (1938, Nelson Eddy and Jeanette McDonald) and "If I had My Way" (1940, with Bing Crosby and Gloria Jean). A play entitled "The Little Grey Home in the West," presented in England in 1915, seems to have been a melodrama by F.G. Kimberley with music by Russell Bogue. The dates of each indicate that the title of the play was derived from the song, but it is not known if the song was interpolated into the play. Miss Eardley-Wilmot's first name was May, but she used the initial "D" professionally.

1913-15 (II, e) B 14666-1, -2 (4-6-14)

1916 special recital for United Drug Co. (Boston SH) Aug 22, 1916

1917(e) Atlanta encore Nov 29, 1917

1916-18 (II)

Little House I Planned (H. Parr/H. Oliver)

OEA 2132-1 (6-28-35)

Little House of Dreams (Arthur Wallace Peach/Harry T. Burleigh)

1-30-35 Vince Radio

(Just a) Little Love, A Little Kiss, A (Un Peu d'Amour) (English words by Adrian Ross, after French words by A. Nilsson Fysher/Lao Silésu) [L. Digoude-Diodet©1912; Chappell©1912]

B 13220-1, -2 (1 May 1913)

B 13220-3 (6 April 1914)

Little Mother of Mine (George S. Brengle/Harry T. Burleigh) [Ricordi©1917]

Notes: "Little Mother of Mine" was originally published with words attributed to Walter H. Brown, a friend of Brengle. See the letter from Brengle in Chapter 5 of *I Hear You Calling Me* by Lily McCormack. Early printings of sheet music and early pressings of the Victor record show Brown as lyricist, later pressings, Brengle.

April 14, 1914 Newark NJ

1917-18 B 21810-1, -2 (4-30-18)

Ricordi sb

SRB

1918-19

1919-20 (e)

Little Pal (from "Say It With Song") (words and music by Buddy G. De Sylva, Lew Brown, and Ray Henderson)

BVE 51620-1, -2, -3 (12 April 1929)

(Say a) Little Prayer for Me (Fred E. Weatherley/Robert C. Kennedy Russell)

1933-34 (III) OEA 420-1, -2 (8-29-34)

US: 11-22-33, 2-28-34

US: 10-24-34

Little Prayer I Love (Max Conyers/Alba Rizzi)

US: 4-3-34

Little Road of Dreams (M. Stanley/A. Walter Kramer)

Notes: This was listed in some programs as "My Little Road of Dreams."

1918-19 (?)

Little Silver Ring, see Silver Ring, The

Little Star so Bright ("Gde ty, zvezdochka, akh, gde ty, jasnaja?") (Nikolai Grekov/Modest Moussorgsky)

Note: This was Moussorgsky's first song, not published until 1909. McCormack sang it in English translation, possibly the one by Deems Taylor and Kurt Schindler.

1917-18 (II)

SRB

1919-21 (II)

BB1

1925-27 (II)

Little Sun, a Little Rain, A (Stopford A. Brooke/ J. MacMurragh) [Boosey©1934]

US: 3-27-35

Little Trees (sometimes "Little Trees of Athlone") (G. Johnstone/H. Osborne Ogood)

Note: Osgood was a composer who wrote a number of songs and arranged others, such as Tynan Hinkson's verses to "The Derry Air" and folk songs collected and published by Cecil Sharp. The associate editor of *The Musical Courier* during the 1920's was an H.O. Osgood, but the editor could not determine if the two were the same.

1922-23 (IV)

1924-25 (IV)

US: 1-18-25 Carnegie Hall, NYC

Little Town in the Old County Down (Richard W. Pascoe and Monte Carlo/Alma Sanders)

[Fred Fisher©1921; Irving Berlin Inc.©1927; ABC Music (NYC)© n.d.] ♣

1923-24 (e) B 25353-1, -2 (6-17-21)

ABC Music sb

Little Wooden Head (from "Pinocchio") (Ned Washington/Leigh Harline)

OEA 8526-1, -2 (4-12-40)

B 29867-1, -2 (4-8-24)

1917-18 (IV)

Lolita (Serenata Espagnol) (words and music by Arturo Buzzi-Peccia)

1908-09

Lxx 2962 (1908)

Lx 3150[-1], -2 (1909)

Note: The editor has taken note of the disagreements over the name of this City and County and

opted for “Londonderry” where a reference to the melody is concerned, since this seems to be the more common usage.

1915-17 (I) Oct 10, 1915 Boston (SH) Musical American Oct 16, 1915

1923-24 (Dec 9, 1923 Boston SH)

SRB

Note: The six poems set by Harty were by Lizzie Twigg, Cahir Healy, Cahal O'Byrne, and Moira O'Neill. McCormack's recital brochure listed "Modern Irish Songs." See "Lullaby" and "Grace for Light."

1910-11

1904-05

SRB

1907-08

Lx 2558 (1908)

1913-15 (II)

1914-16 (IV)

1917-19 (IV, e) B 20899-1 (10-23-17)

Boosey sb

1919-20 (II, IV)

1920-21 (IV)

1930-31 (IV)

Notes: This setting is dedicated to John Charles Thomas.

-- ? --

SRB

1915-16 (IV)

1917-18 (IV)

1921-22 (IV) Ocean Grove, NJ Aug 25, 1921

1922-24 (IV) C 27043-1, -2 (10-22-22)

1925-26 (IV)

US: 12-13-33

1934-36 (I) Sung at Commemoration of Late King George V, Feb 4, 1936.

BB1

1919-20 Dec 7, 1919 Boston (SH)

1920-21 (II)

SRB

1908-09

Love and Friendship (? /Handel, arr. Samuel Endicott) [Riker, Brown, & Wellington©1931]

Notes: This song is part of a set of five selections by Handel arranged for McCormack by Endicott under the general title, "Five Songs by George Frederick Handel collected and harmonized for John McCormack by Samuel Endicott." No instances have been found by the editor of McCormack performing this particular selection in recital.

-- ? --

Riker et al. af

Love and Song (Frederick J. Bowles/Rudolph Ganz)

1914-15 (?) Also on a list of so-called McCormack program songs – ad Feb.2, 17.

SRB

Love Bells (P. Charlton/Francis Dorel) [? ©1915]

B 18388-1, -2 (9-20-16)

Love, Here is My Heart (Arthur Reed Ropes, writing as Adrian Ross/Lao Silésu) [Ascherberg, Hopwood, & Crew©1915]

B 18384-1, -2 (9-20-16)

Feist sb

Love in Thy Youth, Fair Maid (Anonymous? Italian verse, translated by Henry Howard, Earl of Surrey, 1517-1547/Traditional? Melody, arr. By Walter Porter, published in his *Madrigals and Ayres* in 1632)

Note: The melody may be by Howard. The McCormack performances are arr. by Henry Coleman.

1932-33 (I)

US: 11-29-33

1934-35 (I)

1935-36 (I)

Love Laid His Sleepless Head (A. C. Swinburne/Victor Herbert)

1910-11

Love Me and I'll Live Forever (Alfred Bryan/Ted Snyder)

BVE 34159-1, -2, -3 (12-17-25)

Love Sends a Little Gift of Roses (Leslie Cooke/John Openshaw) [Francis, Day, & Hunter, 1919]

B 28601-1, -2 (9-24-23) Zelda Sears/Harold Levey)

B 29866-1, -2 (4-8-24)

Love Thee, Dearest, Love Thee (Thomas Moore/Old Irish Air) ♣

1906-07 (Feb 15, 1907 London Moore Concert)

Edison 13154 (9-12-04)

6462a (9-23-04)

OEA 9869-1, -2 (5-26-42)

Love Went a-Riding (Mary Coleridge/Frank Bridge)

1921-22 (II)

SRB

Loveliest of Trees (No. I from "A Shropshire Lad") (A. E. Housman/Arthur Somervell) (Boosey and Hawkes©1904)

OEA 9203-1 (3-6-41)

US: 11-15-33

Lovely Kind and Kindly Loving (Nicholas Breton/Cyril Scott, op. 55 #1)

1914-15 (IV)

Lover, Come Back to Me (from "New Moon") (Oscar Hammerstein II/Sigmund Romberg) [Harms©1928]

BVE 51622-1, -2 (4-12-29)

Lover's Curse, The (Traditional/Old Irish Air, arr. Herbert Hughes) ♣

1921-22 (III)

Love's a Dear Deceitful Jewel (? / Handel, arr. Samuel Endicott) [Riker, Brown, & Wellington©1931]

Notes: This aria is part of a set of five selections by Handel arranged for McCormack by Endicott under the general title, "Five Songs by George Frederick Handel collected and harmonized for

John McCormack by Samuel Endicott.” No instances have been found by the editor, of McCormack performing this particular selection in recital.

-- ? --

Riker et al. af

Love's Garden of Roses (Ruth Rutherford/Haydn Wood) [Chappell©1914]
B 21812-1, -2 (5-1-18)

Love's Golden Treasury (Eileen Fitzgerald/John Mais Capel)
1907-08 Lx 2432[-1], -2 (1907)

Love's Homecoming (Fred E. Weatherly/Robert C. Kennedy Russell)
1924-25 (IV)

Love's Likeness, (Madge Marie Miller/H.T. Burleigh) New York: G. Ricordi, 1927. 5p. (#694).
(In the Library of Congress, Spingarn.) Did he sing this? It is in the Manning Collection of McCormack sheet music in Boston Library and autographed by Burleigh.

Love's Old Sweet Song (C. Clifton Bingham/James Lyman Molloy) [Boosey© ?]
Note: Often listed on McCormack's UK programs by its first line, "Just a song at twilight,"
which is the first line of the refrain.
1925-26 (e)
1926-29 (IV) CVE 40165-1, -2 (10-11-27)
1930-32 (e) US: 3-7-34

Love's Philosophy, see The Philosophy of Love (Larchet)

Love's Quarrel (L. Lytton/Cyril Scott, op. 55 #3)
1913-15 (II)

Love's Rhapsody ("Der liebe Rhapsodie") (Elizabeth Reynolds, after German verses by E.F.L. Gauss/
Rudolph Ganz) Written for McCormack by Ganz.
1916-17 (April 8, 1917 – Philadelphia) SRB

Love's Roses (Frances Ring/Martin Broones)
OB 5307-1, -2 (9-7-33) US: 1-17-34, 8-20-35

Love's Secret (William Blake/Granville Bantock) [Novello©1909]
1912-13 (III) SRB
1913-14 (?)
1918-21 (II)
1923-24 (II)
1925-29 (II) BVE 35893-1 (10-1-26)
1930-31 (II) Bb 21032-1 (12-3-30)
1934-35 (II or e) OEA 2180-1, -2 (7-23-35)

Low Backed Car, The (Samuel Lover/Old Irish Air: "The Jolly Ploughboy," arr. Samuel Lover;
Herbert Hughes) ♣

Note: The editor could find no documentation of this song ever being listed in a McCormack recital or even noted as an encore, which seems curious, but this is the sort of selection that he might have used as an encore. The fact that he listed it in the SRB two decades after his Victor recording seems to suggest this. The arrangement credited on that record is by Lover, while that noted in the SRB is by Herbert Hughes. Some sheet music credits Lover as the composer.

1914-15 May 9, 1915 Boston (SH) Boston Herald May 10, 1915 (Lover arrangement)
B 13031-1, -2 (3-28-13) SRB

Low Breathing Winds – An Eastern Serenade (Percy Bysshe Shelley/Samuel Coleridge Taylor)

Notes: Shelley's poem is entitled "An Indian Serenade."

1915-16 (IV)

SRB

LUCIA DI LAMMERMOOR (Donizetti) [Complete performances: McCormack sang the role of Edgardo.]

May 1908 London, Covent Garden (3)

May 1909 London, Covent Garden (2)

Nov-Dec 1909 New York, Manhattan Opera (4)

Jan-Mar 1910 Manhattan Opera, NYC and on tour (8)

Sept 1910 Parma, Teatro Regio (1)

LUCIA DI LAMMERMOOR: Fra poco a me ricovero (Donizetti)

1908-09 C 8535-1 (1-3-10)

LUCIA DI LAMMERMOOR: Tu che a Dio spiegasti (Donizetti)

C 8740-1 (3-23-10)

LUISA MILLER: Quando le sere (Verdi) (May have substituted with Boheme excerpt at 3/31-12 progr.)

1910-11

1911-13, March 31, 1912 Boston SH

Lullaby, A (Harty), see A Cradle Song (Harty)

Lullaby, see JOCELYN

Lunge da lei per me ... De'miei bollenti spiriti, see LA TRAVIATA

Lunge dal Caro Bene (Anonymous/Giuseppe Sarti) (I)

1928-29 (II)

Luoghi sereni e cari (Alberto Donaudy/Stefano Donaudy) (I) [Ricordi©1930]

1923-24 (I) Bb 5033-1, -2, -3 (9-4-24)

1924-26 (IV) BVE 34160-1, -2 (12-17-25)

1926-29 (II)

1931-34 (I)

US: SoMH, 1929

US: 10-18-33, 2-21-34

Ricordi sb

SRB

BB1

LURLINE: A Father's Love (Edward Fitzball/William Vincent Wallace)

Notes: This is a less well-known opera by Wallace, based on the story of the Lorelei. Published sheet music suggests the stand-alone nature of the song as a recital item but notes the opera that it is taken from. The cover of the sheet music notes "New Edition in Tonic Sol-Fa. The first line is: "The nectar cup may yield delight." This is certainly an interesting choice of repertoire by McCormack at this point in his career.

US: 4-3-35

M

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

Macushla (Josephine V. Rowe/Dermot MacMurrough) [Boosey©1910] ♣

Notes: One of McCormack's best known signature songs, evidence indicates that he first performed "Macushla" during the 1909-10 season. The first published edition credits the lyric to K.V. Howard. The lyricist was also known as Josephine V. Crawford.

1909-10

1910-11 B 10134-1 (3-30-11)

Boosey sb

1911-14 (e)

1916-18 (e)

1921-22 (e)

MADAMA BUTTERFLY (Puccini) [Complete performances; role of Lt. Pinkerton]

Sept-Oct 1911	Sydney, Melbourne (4)
June-July 1912	London, Covent Garden (2)
Dec 1912	Boston (1)
May-July 1913	London, Covent Garden (4)
July 1914	London, Covent Garden (2)
Feb 1918	New York, Metropolitan Opera (1)
Dec 1918	New York, Metropolitan Opera (1)
Jan-Feb 1923	Monte Carlo (2)

MADAMA BUTTERFLY: Duet (unidentified) (Puccini)

1912-13 (IV), w/ Alice Nielsen

Magic of Your Love, The (Gustave Kahn and Clifford Grey/Franz Lehar, adapted by Herbert S. Stothart) [Chappell©1939]

Notes: This melody of this song is based on "The Melody of Love" from *Zigeunerliebe* by Lehar. This song, with lyrics as shown, was featured in the movie *Balalaika*, (1939), which was in turn based on the operetta of that name, that opened in London in 1936, with music by George Posford and Bernard Grün (and book and lyrics by Eric Maschwitz). The Chappell sheet music mentions neither of these productions. Nelson Eddy starred in the movie and recorded six songs from it, including this one.

OEA 8574-1 (4-12-40)

Magpie's Nest, The (Traditional/Old Irish Air, arr. Herbert Hughes) ♣

Note: This is a short song which McCormack sometimes performed in tandem with another short song or fragment, such as "Da Luin, da Mairt" (e.g., 4-19-17).

1915-17 (III)

SRB

1918-21 (III)

F: SoMH, 1929

1922-23 (III)

US: 10-3-34

Maiden of Morven (Traditional, trans. Harold Boulton/Old Scottish Air, arr. Malcolm Lawson)

1928-29 (IV)

US: 1-10-34

1940-41 (-) OEA 9068-1 (12-17-40)

Mainacht, Die (Ludwig Hölty and Voss/Johannes Brahms, Op. 43, No. 2) (E, G)

Note: McCormack performed this song in English translation as "May Night" until 1922. Thereafter he performed it in German in recital and for the 1924 recording. It is listed twice in both the Schneider Repertory Book and in the Black Book (#1), in German and in English. Steane discusses this record at length in *The Grand Tradition*.

1916-18 (II)*		SRB
1919-20 (II)*		BB1
1921-22 (II)*	Bb 5031-1, -2 (9-4-24)	
1926-27 (II)		US: 1-17-34
1934-35 (I, II)		US: 4-3-35

Maire, My Girl (John Keegan Casey/George B. Aitken) ♣ [Chappell©1890]

Notes: Included in *Irish Love Songs*, edited by Katherine Tynan (Hinkson).

C 11813-1 (2 April 1912)

Chappell sb

Mairi (An Irish Song of Love to Mary) (Shelley Hamilton/William Merrigan Daly) [John Franklin©1917]

1918-1919

US: 10-25-33

MC-BC

SRB

Maison Grise, La, see FORTUNIO: J'amaï la vieille maison grise

MANON: Chiudo gli occhi (Henri Meilhac and Philippe Gille, after Abbé Prévost/Jules Massenet) (F)

B 12764-1, -2 (1-3-13)

Mantle of Blue, A, see A Cradle Song (Harty)

Notes: Colum's poem was set by Bridge with this title, but McCormack sang the song by Harty.

M'appari, see MARTA

Marcheta (A Love Song of Old Mexico) (words and music by Victor L. Schertzinger) [John Franklin©1913]

1925 Jan. (Listed as Marquita)

B 29865-1, -2 (4-8-24)

BVE 29865-3 (4-12-27)

Marinari, Li (No. 12 from "Les Soirées Musicales") (Count Carlo Pepoli/Gioacchino Rossini) (I)

B 10137-1 (3-31-11), with Mario Sammarco, baritone

B 10137-2, -3 (4-4-11), with Mario Sammarco, baritone

MARITANA: There is a Flower That Bloometh (Edward Fitzball, after A. d'Ennery/William Vincent Wallace)

Notes: This aria was often sung as a recital selection before World War I. The text sung by McCormack, however, differs markedly from the Boosey sheet music:

In the second verse, pondering the ill effects of regret, the published text reads, "Let no heart brave its power, by guilty thoughts o'er-cast, for then a poison'd flower is the mem'ry of the past."

McCormack sings, "... thoughts o'er-cast, O pluck it e're it withers, tis the mem'ry of the past."

There is no evidence that McCormack ever sang this piece in concert or recital.

Lx 2844 (1908)

B 12710-1, -2 (12-11-12)

Mariage des Rose, Le (The Wooing of the Rose) (Eugene David/Cesar Frank, M.80) (F)

Notes: McCormack probably sang this in French, although there was an edition of the sheet music with an English translation by Clifton Bingham.

1913-14 (II)

1918-19 (II)

1922-23 (II)

SRB

Marquita (Is this Marcheta?) See above.

Marseillaise, The (French national anthem) Musical America says he sang it in French as encore

1917, May 13 (performance in aid of French Soldiers)

Meeting of the Waters, The (Thomas Moore/Old Irish Air: "Old Head of Denis") ♣

Notes: McCormack sang different arrangements of this traditional melody during various seasons.
He used one by Herbert Hughes* in 1922-23, switched to one by N. Clifford Page** for the next five seasons, and sang an arrangement by Schneider in later years, which he recorded for HMV.
This song was sometimes listed on programs as "The Vale of Avoca."

1904-05 (arr.?) 13142 (9-12-04)

5925b (9-24-04)

1922-23 (III)*

1923-29 (III)**(In 1929 arranger is Schneider –and April 26/25 Boston is arr. by Page)

1930-31 (e) ***?

1931-33 (III, e)***

US: 1-3-34, 10-31-34

1934-36 (e)

1940-41 (-) OEA 8850-1 (8-9-40)***

Prowse sb af

MEFISTOFELE (Boïto) [Complete performances: role of Faust]
--

June-July 1914 London, Covent Garden (3)
--

MEFISTOFELE: Dai campi, dai prati (Boïto) (I)

B 12705-1 (11 December 1912)

MEFISTOFELE: Giunto sul passo (Boïto) (I)

1904-05 B 12706-1 (11 December 1912)

Meine Liebe ist grün (Felix Schumann/Johannes Brahms, op. 63 #5)

Notes: This song was likely sung in English translation.

1913-14 (II)

Mein Liebster Jesus (Bach, from Cantata BWV 154, "Mein liebster Jesus ist verloren," #1, tenor aria)

1919-20 (I) Boston Feb 15, 1920 (SH)

SRB

Meine Seele ist erschüttert, see CHRIST ON THE MOUNT OF OLIVES

MEISTERSINGER, DIE: Morning was gleaming ("Morgenlich leuchtend") (Prize Song) (Wagner)

1907-08

1915-16 Feb 21, 1915 Boston (SH) Boston Even. Transcript Feb 18/15

2 July, 1916 – Victor Artist's Concert (Rose Room, The Traymore) Atlantic City.

1916-17 C 16089-1, -2 (10 June 1915)

SRB

C 17656-1 (10 May 1916)

Melody (??/Rachmaninoff)

1924-25 (Boston Oct 24, 1924)

Memnon (Arlo Bates/Arthur Foote) [Arthur Schmidt©1898]

1917-18 (IV)

SRB

1918-19 (II)

1920-21 (IV)

1927-28 (II)

1928-29 (encore) April 14, 1929 Boston SH

1930-31 (III) not the Irish group

1931-33 (II)

1933-38 (II)

Men of Connacht (Traditional?/Old Irish Air, arr. Charlotte Milligan-Fox) ♣

1916-18 (III)

US 02-21-15

SRB

Men of the West (Traditional?/Old Irish Air?, arr. ?) ♣

1905-07

03-15-07 Queen's Hall, London

Menie (words and music by Edward MacDowell, Op. 34)

1916-17 (I)

SRB

Merry Maiden Spring (words and music by Edward MacDowell, Op. 58 #3)

1916-17 (I)

Message, The, see Botschaft (Brahms)

MESSIAH (Handel; entire)

12-21-07

1908-09 (3 known performances)

MESSIAH: Comfort Ye, My People ...Every Valley (Handel)

1919-20 (I)

MESSIAH: I Know That My Redeemer Liveth (Handel)

-- ? --

SRB

Mi par d'udir ancora, see LA PÊCHEURS DE PERLES

Mighty Lak' a Rose (Frank L. Stanton/Ethelbert W. Nevin) [John Church Co.©1901, later Boosey & Hawkes]

OEA 8604-1, -2 (5-2-40)

MIGNON: Addio, Mignon (Thomas)

1910-11

MIGNON: In her Simplicity (Thomas)

Notes: This was the aria that McCormack sang for Sabatini at the beginning of his studies, according to Lily, although he does not himself state this specifically in Key or in his Memoirs.

1903-05

1907-08 (E) Lx 2797 (1908)

1913-15 (IV)

Minnelied, see All'mein Gedanken

Minstrel, The (Helen Taylor?/Easthope Martin)

1922-23 (IV)

Minstrel Boy, The (Thomas Moore/Old Irish Air: "The Moreen," also "The Moirin") ♣

Note: McCormack sang an arrangement by Charles Villiers Stanford during the 1917-18 season. Earlier than that, the arrangement used is uncertain. An arrangement by Schneider is listed in the SRB. The 1941 anthology published by Prowse of twelve songs edited by McCormack includes an arrangement by Gerald Moore of "The Minstrel Boy," but there is no evidence that it was sung in recital after 1918.

6471a, 5945b (9-23-04)

SRB

6448-I, -II (11-3-04)

6448-III, -IV (11-10-04)

1907-10 B 8590-1 (2-1-10)

1913-14 (III)

1914-16 (III?, e)

1917-19 (III)

Prowse sb af

Mira la Bianca Luna (La Serenata) (No. 11 from "Les Soirées Musicales") (Count Carlo Pepoli/
Gioacchino Rossini) (I)

5130f, 5131f (7-3-11), with Emmy Destinn, soprano

5203f (7-18-11), with Emmy Destinn, soprano

Molly (Rida Johnson Young/Victor Herbert) [Witmark©1919]

Notes: The dedication on the sheet music reads, "To my friend Mr. John McCormack."

1918-19 (IV)

Witmark d

SRB

Molly Bawn (Samuel Lover/Old Irish Air, arr. MacMurrough) ♣

1906-07 13144 (9-12-04)

5928b (9-24-04)

C 8752-1 (3-25-10)

1910-11 C 8752-2 (3-17-11)

1911-14 (III)

1914-15 (III)

1927-28 (III)

1931-32 (III)

US: 9-19-34

Molly Bawn and Brian Oge ♣ (words and music by Cathal MacGarvey) [Note: This is not the song Molly Bawn as above. Both names are in the title of this song]. McCormack sang this duet with Kate Rooney on March 15, 1907 at the Annual Irish Musical Festival sponsored by the Gaelic League of London.

Molly Brannigan (Traditional/Old Irish Air, arr. Sir Charles Villiers Stanford) [Boosey©1903] ♣

1912-13 (III, e) B 12765-1 (1-3-13)

Boosey sb-a

1913-14 (e)

1914-15 (e)

1927-29 (III)

Molly Malone, see In Dublin's Fair City

Molly My Dear (Vincent O'Brien)

Feb.2, 1913 with Metropolitan Orchestra

MONSIEUR BEAUCAIRE: Honor and love (Adrian Ross/André Messager)

Notes: Messager's operetta, his second in English, uses a libretto based on Tarkington's novel of the same title. It opened in London in 1919 and was very successful (400 performances). The young Maggie Teyte sang the role of Lady Mary Carlisle. The production was taken to New York later that year (sans Teyte). Several numbers became popular as solo pieces, including "Honor and Love,"

"I do not know," "Red Rose," and "Philomel." The popularity of the New York production may have been one reason that led McCormack, or more likely the Victor A & R staff, to the decision to record this song the following spring, but he never sang it in recital.

B 23756-1, -2 (3-4-20)

Moon hath raised her lamp above, The, see THE LILY OF KILLARNEY

Moon Drops Low, The ("American Tribal Indian Melody") (? /Charles Wakefield Cadman)

1913-14 (II)

Moonlight and Roses (Ben Black and Charles Daniels, writing as Neil Moret/Edwin H. Lemare, based on his "Andantino in D-flat," op.83 #2) [Villa Moret©1925]

Notes: The complicated history of this song lurks in its credits. Lemare was a famous organ virtuoso, born and trained in England, who toured widely and successfully in the United States. He composed

many pieces for organ, both solo and ensemble, of which his Andantino was one of the most popular—so much so that Black and Daniels used it for their lyric and published this song (ca. 1921) under their names. Curiously, they did not obtain Lemare's permission. Legal action was brought by Lemare, who easily prevailed, and the sheet music was reissued in 1925 with the revised credits for words and music as "Edwin H. Lemare, Ben Black, and Neil Moret.

BVE 32535-1, -2, -3 (4-23-25)

Moorlaugh Mary (Traditional/Old Irish Air, arr. Charlotte Milligan-Fox) ♣

1913-14 (III)

SRB

1916-17 (III)

Morgen (Morning) (John Henry MacKay/Richard Strauss, Op. 27, No. 4) (G)

Bb 5115-1, -2, -3 (9-24-24), w/ Kreisler

Morgenlich leuchtend, see MEISTERSINGER, DIE: Morning was gleaming

Morning (Frank L. Stanton/Oley Speaks) [Schirmer©1910, 1931, 1938]

1909-10 B 15847-1 (3-30-15)

SRB

1915-17 (IV) Oct 31, 1915 Boston (SH) program & review

Morning Hymn (Robert Reinick/George Henschel, op. 46 #4)

-- ? --

SRB

Morning was gleaming, see MEISTERSINGER, DIE: Morning was gleaming

Mother – (?/?) encore Mar 11, 1912

Mother in Ireland (Words and Music by Gerald Griffin, Herman Kahn, and Tommy Lyman) ♣

[Waterson, Berlin, & Snyder©1922] Notes: The sheet music notes "As sung by John McCormack/Victor Record No. 66112." There is no evidence that McCormack ever sang this song as part of a recital program or as an encore.

B 27030-1, -2, -3 (10-17-22)

Waterson et al. sb

Mother Machree) (Rida Johnson Young/Chauncey Olcott and Ernest R. Ball) [Witmark©1910] ♣

Notes: This song was later interpolated into Olcott's play, "Barry of Ballymore."

1910-12 ? B 10069-1 (3-17-11)

1912-15 (e)

1916-20 (e)

1921-24 (e)

1925-26 (e)

1926-28 (e) BVE 40173-1, -2 (10-12-27)

US: 11-20-33

1931-33 (e)

Mother My Dear (Katherine Nolen/Bryceson Treharne) [Harold Flammer©1917]

Notes: The sheet music and record of this song were widely advertised in connection with the New Year's Day broadcast of 1926.

1925-26 (IV) BVE 33821-1, -2, -3 (10-27-27)

US: 1-1-26

Victor adv.

SRB

Mother o' Mine (Rudyard Kipling/Frank E. Tours)

1912-14 (II) B 13034-1 (3-28-13)

SRB

1917-18 (e) Nov 29, 1917 Atlanta encore

1918-19 (II)

1919-21 (IV)

1921-22 (e)

1927-28 (IV)

1931-32 (IV)

US: 11-15-33?, 1-9-35

Mother's Prayer, A (Carl Avery/Gustav Ferrari) [Boosey©1918]
 1917-18 (IV) Boosey sb-a
 Mountain Lovers (Fred E. Weatherley/William Henry Squire) [Boosey©1908]
 Note: The sheet music reads "Dedicated to and sung by Mr. John McCormack."
 1908-09 Lxx 3135 (1909) Boosey d sb

Music of the Night (Phyllis Black/Eric Coates) [Chappell©1934]
 OEA 404-1, -2 (8-24-34) US: 9-19-34, 1-16-35

Musicke of Sundrie Kindes, see Since First I Saw Your Face

Must I Go Bound (Traditional/Old Irish Air, arr. Herbert Hughes) ♣
 1913-15 (III) SRB
 1916-18 (III)
 1918-19 (III)
 1920-22 (III)

MUZIO SCEVOLA: Come se ti vedro (Handel)
 1919-20 (I) SRB

My Beautiful Irish Maid (Chauncy Olcott) The first song McCormack sang at the World's Fair in 1914.
 1914

My commander as envoy bids me come ... No country can my own outvie, see NATOMA

My Country 'Tis of Thee (Samuel Francis Smith/Traditional English melody)
 12-16-17

My Dark Rosaleen (Traditional Irish words, adapted by James Clarence Mangan/Alicia Adélaïde Needham-Morgan). ♣

Notes: The verses by Mangan derive from the traditional Irish poem "Roisin Dubh."
 The literary background of these two sets of verses is complex, and there is more than one set of verses about "The Little Black Rose."

1903-04 Lx 2132 (1907)
 Lxx 3151-1, -2 (1909)

My Dark Rosaleen (JC Mangan/Hamilton Harty)
 1913 (March 9th, Emmet Celebration, Aolian Hall, NYC)

My Dearest Jesus, I Have Lost Thee (Bach) ("Mein liebster Jesu Du," from Cantata BWV 157,
 "Ich lass dich nicht, du segnest mich denn")
 Note: McCormack performed this selection in concert with the Boston SO in the spring of
 1922 under

Monteux.
 1917-18 (I) SRB
 1920-22 (I)
 1924-25 (I)

My Dreams (Fred E. Weatherley/Francesco Paolo Tosti) [Chappell©1893]
 Notes: Sheet music cover notes that this song was "composed expressly for and sung by Mr. Ben
 Davies."
 1903-05 B 12758-1 (1-2-13) BB1

My heart is sore within me, see CHRIST ON THE MOUNT OF OLIVES
 1922, Feb 9 Boston

My Heart with Pity Swells, see HERCULES (Handel)

My Heart Is a Silent Violin (Eric von der Gotz, Jr./Oscar J. Fox)

US: 10-10-34

My Irish Song of Songs (Alfred Dublin/Daniel J. Sullivan) [Witmark & Sons©1907, 1918] ♣

Notes: The song was included in Chauncey Olcott's production "Once Upon a Time," sung by Olcott (which is stated on the sheet music). There is no known evidence that McCormack sang this song other than to make the Victor recording.

B 21809-1, -2 (4-30-18)

My Lagan Love (Traditional verses, adapted by Joseph Campbell, writing as Seosamh MacCathmhaoil/ Old Irish Air, arr. Hamilton Harty as one of "Three Traditional Ulster Airs") ♣ [Boosey©1905]

Note: This Irish song was listed as "Lagan Love Song" on McCormack's programmes from 1910 through the 1917-18 season. Beginning with the 1918-19 season, this song was often listed as "My Lagan Love," which is the title shown on the sheet music and on his 1910 Victor record.

1910-11 B 8751-1 (3-25-10)

Boosey sb SRB

1912-18 (III)

1918-21 (III)

1922-26 (III)

My Little Gray Home in the West (See "Little Gray Home in the West")

My Little Hillside Home (Horace Gleeson)

1921-22 (IV)

My Little Road of Dreams, see Little Road of Dreams

My Lost Love (Marie Hardebeck/Traditional Irish Air, arr. Carl Hardebeck) ♣

Notes: McFarlane notes that this song won First Prize at the Feis Ceoil.

1934-35 (III)

My Love, O She Is My Love (Traditional?/ Traditional Irish Air, arr. Herbert Hughes) ♣

US: 1-16-35

My Lovely Celia (Traditional / Traditional Scottish)

Notes: Earlier performances† used an edition adapted by George Munro (1680-1731). Later Performances ‡ noted Wilson as the arranger.

1908-10†

1924-25 (I) ‡

My Lover is Astray (? /Haydn)

1907-08

My Love's an Arbutus - See "When I Rose in the Morning" (Graves/Stanford) ♣

My Moonlight Madonna (Paul Francis Webster/Zdenko Fibich, transcribed by William Scotti)

[Fischer/Prowse©1933]

Notes: Some sheet music credits original copyright to "Fr. Urbanek of Prague." The sheet music published by Chappell notes that McCormack has recorded this song on HMV DA 1341.

OB 5309-1 (9-7-33)

Prowse sb r

Chappell sb p

My Queen (Esther Johnson, writing as "Stella"/J. Blumenthal)

1908-09

Lxx 3163 (1909)

1913-14 (?)

My Sea Bride (Georgette Agnew/Henry Coates) [Boosey©1908]
1907-08?

Boosey d

My Sweet Repose, see Du bist die Ruh' (Schubert)

My Treasure (Matthias Barr/Joan Trevalsa)

Notes: This song was published over a decade before McCormack's radio broadcast that included it.
Clara Butt recorded it ca. 1918. This is an example of McCormack's frequent practice of
retaining or reviving older repertoire selections that he evidently liked.

OEA 8605-1 (5-2-40)

US: 1-10-34, 10-31-34

My Wee Little Hut on the Hill (words and music by Horace Gleeson) [Boosey© ?]

Note: Sometimes listed in programs as "My Little Hillside Home."

1921-22 (IV)

2-22-22 HD NYC, Boosey d, sb

SRB

My Wild Irish Rose (from "The Romance of Athlone") (Words and Music by Chauncey Olcott)
[Witmark©1909] ♣

Note: There is no known occasion on which McCormack sang this song in recital or concert.

B 14667-1 (4-6-14)

Myrra, see I Know of Two Bright Eyes

-

N

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

Nacht und Traüme (Matthäus Kasimir von Collin/Schubert, op. 43 #2, D.827)

Notes: McCormack performed an English translation of this song in recital as "Night and Dreams."
He recorded this song on Victor 6926, a 12" matrix (that also included "An die Leier"), where it was listed on the label as "Holy Night."

1916-17 (II) CVE 49237-1, -2, -3 (12-6-28) SRB

Nation Once Again, A (Thomas Davis/J.J. Johnson) ♣

614 (1906)

Lx 1565 (1906)

NATOMA (Herbert) [complete performances: role of Paul]

Feb-April 1911 Philadelphia, NYC, Baltimore (9)

NATOMA: My commander as envoy...No country can my own outvie (Joseph D. Redding/Victor Herbert)

C 11822-1 (4-3-12)

Nearer, My God, To Thee (Sarah F. Adams/Lowell Mason) (verses 1, 2, and 5)

B 13225-1 (1 May 1913)

'Neath Southern Moon (Madame G. Hubi-Newcombe/Attilio Parelli)

Note: The sheet music, published in 1912, includes this dedication to McCormack: "All' amico Carissimo, John McCormack."

1910-11

Boosey d

Necklace of Love (from "Songs of Vine Acre") (Frank L. Stanton/Ethelbert W. Nevin) [Church©1890]

OEA 422-1 (8-29-34)

US: 2-7-34

US: 10-3-34, 3-29-35

Ned of the Hills (Traditional?/Old Irish Air, arr. Carl Hardebeck) ♣

1924-25 (III) 10-24-24 Boston programme

Nelly My Love and Me (Traditional/Old Irish Air, arr. Patrick W. Joyce* and Alfred Moffat) ♣

Note: McCormack sang two different arrangements of this song during the 1915-16 season.

1915-18 (III) Oct 10/15 Boston (SH) he sang the Joyce (Musical America Oct 16/15)

SRB*

1919-20 (III)

1921-23 (III)

US: 11-22-33

Neue Liebe (Mörike Lieder, No. 30) (Eduard Mörike/Hugo Wolf) (G)

1923-24 (II)

1930-31 (O)

Neues andachtiges Kindelwiegen, Ein (Words and Music by David Gregor Corner, 1584-1648 arr.

Samuel Liddle) (G)

Notes: McCormack recorded two versions, in German and English. See "An Old Sacred Lullaby below."

OEA 408-1 (24 August 1934)

Next Market Day (Traditional/Old Irish Air, Ulster, arr. Herbert Hughes) ♣

Note: McCormack did not sing "Irish songs" that were comic, but there were a few light-hearted or "Come-All-Ye" songs that he did sing regularly, such as this song. Others included "Kitty, My Love," "The Magpie's Nest," and "Da Luin, da Mairt" (Monday, Tuesday)

1912-21 (III, e) B 23904-1 (4-2-20)

SRB

1921-23 (III)

1924-29 (III)

1930-31 (III)

US: 1-17-34

1934-36 (III)

Night and dreams, see Nacht und Traüme (Schubert)

Night Hymn at Sea (Felicia Dorothea Hemans/Arthur Goring Thomas)

BVE 34166-1, -2, -3 (12-18-25), w/ Bori

US: 1-1-26

BVE 34166-4, -5, -6 (12-24-25), w/ Bori

2EA 9651-1, -2 (11-25-41), w/ Teyte

Nil, Le (Armand Renaud/Xavier Leroux) [Menestral-Hengel© ?] (F)

Note: McCormack and Kreisler performed this song at the Granados Memorial concert*, as well as at a joint concert in August 1917**. [see "JOCELYN: Berceuse"]

1912-13 (IV)

5-7-16*

C 14625-1 (3-25-14), w/Kreisler

8-18-17**

Nina (Tre giorni son che Nina) (Words & Music Anonymous) (I) [Schirmer©1904]

Note: Words and music are anonymous according to Grove's, but this song was once attributed to Pergolesi and, more recently, has been sometimes attributed to Legrenzio Vincenzo Ciampi.

1915-16 (II?) OEA 8807-1 (6-19-40)

SRB

Nirvana (Fred E. Weatherley/Stephen Adams) [Boosey©1900]

1903-05

C 12708-1 12-(11-12)

No, Not More Welcome (Thomas Moore/Old Irish Air: "Erin to Gratton, "also "Luggelaw, ", arr. Herbert Hughes) ♣ [Boosey©1927]

Note: Dedication by Hughes on sheet music: "For John." Page 6 of sheet music is dated 2-25-27.

1926-28 (III)

Boosey d

1930-31 (III) OEA 9330-1 (6-25-41)

US: 12-6-33

1934-35 (III)

No, Whom I Love I Will Never Reveal (Nikolai P. Grekov, based on his poem/Tchaikovsky, Op. 28 #1)

1918-19 (II)

SRB

Nobleman's Wedding, The (Traditional/Traditional Irish Air, arr. Carl Hardebeck†) ♣

Notes: This song is included in *The Irish Song Book with Original Irish Airs* (London: T.

Fisher Unwin, 1895), edited and with notes by Alfred Perceval Graves. The melody is noted as "unknown," and the lyrics are given as "adapted by William Allingham." Although

he lists the Hardebeck arrangement in the SRB, no performances by McCormack have been traced.

It does occur, however, in the Edwin Schneider notebook, as a McCormack song. (Michael McFarlane recorded a Hamilton Harty arrangement.)

1918-19 (it says Schneider arrangement for Nov 3, 1918 Boston)

SRB†

Nocturne (Thomas Bailey Aldrich/George Whitefield Chadwick)

1913-14 (IV)

SRB

1916-17 (IV)

Non é Ver (G. Caravoglia/Tito Mattei) [Schirmer© 1868] (I)

B 17651-1 (5-9-16)

Non piu! Tutto ascoltae ... Non temer, amato bene (Scena and Rondo for Soprano, K. 490) (I)
(Anonymous/Mozart)- *Idomineo* by Mozart
1919-20 (I)

SRB

Non temer amato ben (concert air by Mozart) – see above
1919-20 Boston (SH) April 30 and May 1/20 conducted by Monteux

None but the Lonely Heart (English paraphrase of “Mignon’s Song” by Johann Wolfgang von Goethe/
Tchaikovsky, Op. 6, No. 6)
Note: Listed in the SRB as “Nur wer die Sehnsucht kennst.” The Russian verses originally set by
Tchaikovsky are by Lev. A. Mey. No recitals or concerts have been found with this song as a
scheduled selection.

BVE 40170-1, -2 (10-12-27) US: 11-15-33

SRB

Norah O’Neale (Traditional/Old Irish Air, arr. Herbert Hughes) ♣
1915-18 (III)
1918-19 (III)
1919-23 (III)
1924-26 (III)
1928-29 (III) BVE 56198-1, -2 (10-18-29) US: 1-24-34

SRB

Norah, the Pride of Kildare (Words and Music by John Parry) ♣
6467a (9-23-04)

Now Sleeps the Crimson Petal (Alfred, Lord Tennyson/Roger Quilter, Op. 3, No. 2)
[Boosey©1914]
1914-15 (I, e)
1918-19 (IV)
1926-29 (IV) Bb 11346-1, -2 (9-2-27) US: 2-14-34 Boosey sb

Nur wer die Sehnsucht kennst, see None but the Lonely Heart

-

O

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
O Cease Thy Singing, Maiden Fair (Pushkin, trans. McCormack and Schneider/Sergei Rachmaninoff, Op. 4, No. 4)				
1916-21 (II)	B 23906 -1, -2, -3 (4-2-20), w/ Kreisler			SRB
1922-24 (II)				
1926-27 (II)				
<i>O Come All Ye Faithful, see Adeste Fideles</i>				
O Del Mio Amato Ben (words and music by Stefano Donaudy) (I) [Ricordi©1918]				
Notes: This song is listed in the SRB as "O mio caro bene."				
1933-35 (I)	Bb 5035-1 (9-4-24)	US: 11-1-33, 2-14-34		SRB
1938-39 (II)		US: 10-24-34		
O Dry Those Tears (words and music by Teresa del Riego)				
	C 13224-1 (5-1-13)			
1932-33 (IV)	B 24034-1, -2 (5-5-20), w/ Kreisler	US: 11-1-33, 2-14-34		
O Flower of All the World (Gilbert Parker/Amy Woodforde-Finden) [Boosey 1897]				
Notes: The songs of Amy Woodeforde-Finden were very popular in the first half of the 20 th century, especially those based on the poetry of Adela Nicolson. The text for this earlier song is a poem from Parker's novel, <i>The Seats of the Mighty</i> (1898)				
1906-07				
O Gathering Clouds (K. Marjorie Bain/Traditional English? melody) [Oxford University Press?©1933]				
	OEA 2121-1 (6-27-35)	US: 11-20-33		
<i>O il meglio mi scordavo ... Numero quindici, see IL BARBIERE DI SIVIGLIA</i>				
O Like a Queen's Her Happy Tread (William Watson/Gerald Graham Peel, from "Four Love Songs")				
1919-20 (II)				
1934-35 (IV)				
<i>O Lola, see CAVALLERIA RUSTICANA</i>				
O Lovely Night (from song cycle "Summertime") (Edward R. Lockton, writing as Edward Teschemacher/Sir Landon Ronald) [Ricordi©1901]				
1908-10	Lxx 3158 (1909)	US: 2-7-34		
O Mary Dear (John McCormack/Old Irish Melody: "Derry Air," arr. Edwin Schneider) [Boosey©1930] ♣				
Notes: For many decades now the title to this loveliest of old Irish melodies has been referred to by its proper name, "The Derry Air." John McCormack was adamant and outspoken in his dislike for the lyric composed by Fred Weatherley ("Danny Boy"). He first recorded a song that used this melody in 1923, when he recorded Tynan Hinkson's "Would God I Were the Tender Apple Blossom."				
He sometimes listed this number in his recital programs as "Irish Love Song (Derry Air)."				
Edwin Schneider's arrangement was published by Boosey in 1930.				
1923-24 (III)			Boosey sb	SRB
1926-27 (III)				
1928-29 (III)	BVE 56188-1, -2 (10-16/18-29)	F: SoMH, 1929		
1931-37 (III)	OEA 2128-1, -2 (6-28-35)	US: 10-11-33, 9-19-34		
1938-39 (III)		US: 11-19-36		

O Men From the Fields, see A Lullaby (Harty)

O Moon upon the Water (A Moonlight Song) (Nelle Richmond Eberhardt/Charles Wakfield Cadman)

Notes: From Cadman's song cycle, "The Full Moon."

1915-17 (IV) Oct 10, 1915 Boston (SH) Musical America Oct 16, 1915

O Promise Me! (Clement W. Scott/Reginald DeKoven) [Schirmer; John Church© ?]

[Ascherberg, Hopwood & Crew©?]

Notes: Later sheet music notes "interpolated into 'Robin Hood,'" while earlier does not. No publication dates are shown on copies examined by the editor. Some give title with "Oh," others as "O."

OEA 9487-1 (10-6-41)

O Salutaris Hostia ("O Saving Victim") (Thomas Aquinas/Fritz Kreisler) (L)

Note: Written for and dedicated to McCormack

1915-16 (I)

SRB

O Sanctissima (Traditional/Fritz Kreisler) (L)

Note: Written for and dedicated to McCormack

1915-16 (I)

SRB

O Sing to Me the Auld Scotch Sings, see Auld Scotch Sings, The

O Sleep! Why dost thou leave me, see SEMELE

O soave fanciulla, see LA BOHEME

O Souverain, O Juge, O Pere, see LE CID

O That It Were So! (Walter Savage Landor/Frank Bridge) [Chappell©1913]

1919-20 (II)

1920-21 (II)

1921-22 (II)

SRB

1922-24 (IV)

Bb 5100-1 (9-19-24)

1924-25 (e) a favorite of Lily McCormack sung for her birthday Nov 9/24 at Carnegie recital.

O That 'twere Possible (Alfred Tennyson/Arthur Somervell, from his song cycle, "Maud")

1915-16 Oct 10, 1915 Boston (SH) Musical America Oct 16, 1915

SRB

O the Valley Lay Smiling (Thomas Moore/Old Irish Air)

1910-11

O Thou Billowy Harvest Field! ("Uzh ty, niva moja!") (English verses by Henry G. Chapman, after the Russian of Aleksei Nikolaevich Tolstoi/Sergei Rachmaninoff, op. 4 #5)

1914-15 (II)

1915-16 (II)

SRB

1917-18 (II) Feb 12, 1918 Boston SH

Off to Philadelphia (My Name is Paddy Leary) (Traditional, edited and revised by Stephen Temple/Old Irish Air, arr. Walter Battison Haynes) [Boosey© n.d.] ♣

Notes: Some sheet music editions note that this song was "arranged for and sung by Plunkett Greene."

OEA 9655-1 (12-3-41)

Oft in the Stilly Night (Thomas Moore/Old Scottish Air, arr. Sir John Stevenson) ♣

Note: Most recital programs credit Stevenson. The SRB notes an arrangement by Schneider.

1910-11 Lx 2135 (1907)

SRB

1921-23 (III) Lx 3166 (1909)

1927-28 (III)

1928-29 (IV)

1930-31 (III)
1932-33 (III)
1934-36 (III) Edwin Schneider arrangement used May 26, 1935 and fall of 35
OEA 8849-1, -2 (8-9-40) US: 1-10-34

Oh! Breathe not His Name (Thomas Moore/Old Irish Air, arr. Patrick W. Joyce†) ♣
1915-16 (III) Oct 31, 1915 Boston (SH) program & review

SRB†

Oh, Could I But Express in Song My Sorrow (Grigori Lishin, trans. Rosa Newmarch/Leonid Malashkin) [Chester©1922]
OEA 9065-1 (12-17-40)

Oh, How I Miss You Tonight (words and music by Benny Davis, Mark Fisher, and Joe Burke) [Berlin©1924]
BVE 33465-1, -2 (10-14-25)

Oh, That We Two Were Maying (Charles Kingsley/Ethelbert Nevin) [Schirmer©1888]
1916-17 (e) US: 1-24-34

BB1
SRB

Oh, the Heart of My Love (E. Lake/Charles Marshall) [Boosey©1909]
Notes: This song was supposedly written for McCormack. It was performed by Lily McCormack on 9-26-09, but no performances by John are known.
-- ? --

Oh! What Bitter Grief is Mine, see Wie unglücklich bin ich (Mozart)

Old Dog Tray (words and music by Stephen Foster)
US: 1-31-34, 3-14-34

Old Folks at Home, The (Stephen Foster)
1916-17 (e)

Old Gaelic Rune, An (some sources give the title as "The Stranger – An Old Gaelic Rune")
(Kenneth MacLeod, probably from a Gaelic original verse/John F. Larchet) ♣
Notes: The first line of these verses begins, "I saw (or met) a Stranger yest'r'een"
The text was also set by Alfred Burt for his Christmas carol, "Christ in the Stranger's Guise."
1924-25 (IV) SRB

Old House, The (Frederick Travers O'Connor/Traditional melody, adapted by? O'Connor)
Notes: The melody appears to have been adapted from the Old Welsh Harp-Tune: "Llwyn On" (sometimes referred to as "The Ash Grove"), or an English variant of it. The adaptation presumably was by O'Connor, although the published song simply credits O'Connor with words and music.
1938-39 (IV, e) OEA 8320-1, -2 (11-30-39) US: 12-6-38

Old, Old Love, The (words and music by Reginald de Koven) [Theodore Pressler©1918]
Notes: The sheet music indicates that this song was "Dedicated to John McCormack," but there is no evidence that he ever sang it in recital.
-- ? -- Pressler d

Old Refrain, The (English words by Alice Mattullath/Fritz Kreisler) [Fischer©1915] Viennese Song
Notes: The inscription reads, "To my Dear Friend John McCormack."
1913-14 (II) B 17008-1, -2 (1-14-16) Fischer sb-d SRB

1915-17 (IV, e) Oct 31, 1915 Boston (SH) program & review
1924-26 (II)
1926-27 (IV)

Old Sacred Lullaby, An (English lyrics by Paul England, after German by David Gregor Corner, 1649/Corner, arr. Samuel Liddle) [Boosey©1900]
Notes: This is the English version of "Ein neues andächtiges Kindelwiegen" (q.v.). McCormack recorded English and German versions of this song, the only time he did this. The sheet music indicates that this song was associated with Plunkett Greene. The sheet music cover gives the title of the English version as shown but gives the German equivalent using "neues."
1930-31 (II) OEA 407-1 (8-24-34) US: 11-8-33 BB1
1937-38 (II)

On Eribeig Isle (Francis Carlin/H.Osborne Osgood)
1921-22 (IV)
1923-24 (IV) (Boston Dec 11, 1923 SH)

On the Beach at Otahai (E. J. Bradley/Julius Harrison)
1921-22 (IV) SRB

On the Road That Leads Back Home (The Bells of Peace) (words and music by Gitz Rice) [Ricordi©1918]
Notes: This was a less successful effort by the composer of "Dear Old Pal of Mine" that was advertised as "sung by" John McCormack, but no instances have been discovered of its inclusion in a recital. It may have been used as an encore in recitals given during the last year of WWI.
-- ?? -- Ricordi sb-a

On the Third Day (Bach) (? from B Minor Mass, BWV 232, #17, Paul Worth says "from the Creed" but Michael McFarlane says #17 is an Agnus Dei for soprano)
Note: The SRB lists this English title under Bach without any further detail, so there is some uncertainty that this is the piece McCormack had in mind. No recitals or concerts have yet come to light listing a performance of this selection.
-- ? -- SRB

On Wings of Song, see Auf Flügeln des Gesanges (Mendelssohn)
On with the motley, see I PAGLIACCI

Onaway! Awake Beloved (from *Hiawatha*) (Longfellow/Samuel Coleridge Taylor)
1912-13 (I)

Once Again (L.H. Lewin/Sir Arthur Sullivan) [Boosey© n.d.]
Notes: The sheet music states that this song was "composed expressly for Mr. Sims Reeves."
1903-05 6449 (cyl., 11-3/10-04)
1911-12

Once in a Blue Moon (Emily Westrup/Howard Fisher)
1931-32 (IV) OB 3851-1, -2 (9-16-32) US: 10-25-33, 11-20-33 SRB
1932-33 (IV, e) US: 1-17-34, 3-7-34 BB1
1933-34 (-)
1934-35 (e) US: 1-9-35
1935-36 (IV)

Once would my heart with the wildest emotion, see Lily of Killarney, The

One Gave Me a Rose (? /Edwin Schneider)
Notes: The author of the text for this song has not been traced, nor has published sheet music been found. The lyric might be the poem "She gave me a rose," by Dunbar.

1912-13 (II)
1913-14 (IV)
1916-17 (IV)
1918-19 (II)

SRB

One Love Forever (James Dyrenforth/Kenneth Leslie-Smith) [Boosey©1942]

Notes: McCormack included this song in his selections at one of his last known live performances on 7-28-42 in London at a "United Nations Matinee." He was one of many performers from many nations.
1941-42 (-) OEA 9887-1, -2 (10 August 1942)

One Summer Morn (words? and music by Sidney Richfield)

US: 10-10-34, 1-30-35

US: 1-2-37

One Year, 1914-15 (Margaret M. Harlan/Harry T. Burleigh) [Ricordi©1916]

1916-17 (IV) Apr 9, 1916 Carnegie Hall first performance.

SRB

Only You (E. Philip Taylor)

1918-19 (Feb 21, 1919 Boston SH)

Only You (Elizabeth K. Reynolds/Edwin Schneider)

1919-24 (IV) B 22693-1, -2 (4-16-19)

US: 12-13-33

Boosey, 1918

SRB

Onward Christian Soldiers (Reverend Sabine Baring-Could/Sir Arthur S. Sullivan)

B 29871-1, -2 (4-9-24)

Open the Door Softly (Traditional/Old Irish Air, arr. Herbert Hughes) ♣ [Enoch & Sons©1924]

1924-27 (III)

SRB

Ora pro nobis (A. Horspool/Marietta Piccolomini) (L?)

Notes: Piccolomini was a singer, organist, and composer. Some sources give Maria as her first name.

B 17645-1 (5-9-16)

Organ Grinder, The (Der Leiermann, from "Die Winterreise") (The Hurdy Gurdy Man)

(from (Wilhelm Müller/Franz Schubert, D. 911, op. 89 #24)

CVE 49213-1, -2, -3 (11-28-28)

OTELLO (Verdi) [Complete performances: McCormack sang the role of Cassio	
--	--

July 1908	London, Covent Garden (5)
-----------	---------------------------

June 1909	London, Covent Garden (1)
-----------	---------------------------

OTTONE: Vinto e l'amor da sdegno gelosia (Nicola Haym, based on a libretto by Pallavicini/Handel, HWV 15) (I)

Notes: This is a soprano aria (Matilda) that is commonly listed as Act 1, scene 5, no. 7e, but not included in some librettos for this opera.

1919-21 (I)

SRB

Ould Plaid Shawl (Francis A. Fahy/Battison Haynes) ♣ [Novello & Ewer©1897]

1924-25 (IV) Lx 3167 (1909)

Ould Turf Fire, The (Trad/Old Irish Air, arr. Herbert Hughes, included in *Irish Country Songs, Vol. IV* ♣

Note: There is also a song by this title with words and Music by Johnny Patterson (1840-1899). It seems likely that McCormack sang the Hughes arrangement.

US: 10-11-36

Boosey, 1936

US: 1-2-38

Our God, Our Country, and Our Flag (words & music by Edward MacHugh) [White-Smith©1917, 1918]
Note: This song, dedicated to John McCormack and endorsed by the singer in advertisements, was sometimes listed on recital programs as “My God, My Country, and My Flag.” The text on the cover of the sheet music states “Dedicated to and Sung by John McCormack ‘The Singing Prophet of Victory.’”
1918-19 (IV) White-Smith sb d

Our Finest Hour (R. Henniker Heaton/John McCormack & Gerald Moore) [Prowse©1941]
Notes: A footnote in the sheet music notes that the words are adapted (“taken”) from the speeches of Winston Churchill.
OEA 9460-1 (8-26-41)
OEA 9460-2, -3, -4 (9-17-41) Prowse sb

Out of Sight But Ever in My Mind, see Ever in My Mind

Over the Steppe (Aleksei Nikolayevich Pleshcheyev/Alexander Gretchaninoff, Op. 5, No. 1)
1917-18 (II)
1920-21 (II) SRB

-

P

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

Padraic the Fiddler (Padraic Gregory/John F. Larchet) ♣

1921-23 (II) Bb 5118-1, -2, -3 (9-24-24), w/ Kreisler

SRB

1935-36 (IV) US: 1-30-35

PAGLIACCI: To act! With my heart...On with the motley) (Vesti la giubba) (Leoncavallo) (E, I)

Notes: McCormack initially sang this aria in concert in an English translation, possibly translated by Fred E. Weatherley. He also recorded it in English for Odeon. In later 1908-09 concerts he sang it in Italian, as he did during the one subsequent season that he programmed this aria in recitals.

1908-09 (e) Lx 2489 (1908 E)

1908-09 (I)

1913-14 (I, IV?)

Pair of Blue Eyes, A (words and music by William Kernell) [Red Star Music Co. (NY), Campbell-Connelly {CC} and Co.©1930]

Notes: This song was probably written for the movie *Song o' My Heart*. The sheet music has the standard red cover used for the set of songs associated with this movie that was issued by the publishers cited. Some copies of the Red Star Music Co. edition note that an "additional lyric by Reg Connelly" is included. The structure of the song takes the form of a short introductory verse (beginning "Golden Leaves that sparkle...") followed by an extended lyric (that begins "Softly shadows fall ..."). The addition by Connelly appears to be a second introductory verse that begins "When night brings me slumber" McCormack does not sing this verse on either take of the Victor recording. On film he only sings part of the extended lyric at the end of the movie.

BVE 58588-1, -2 (2-19-30)

SoMH 1930

Red Star, CC sb-p

Palanquin Bearers, The, see Song of the Palanquin Bearers (Shaw)

Palms, The see Les Rameaux

Panis Angelicus (Traditional, attributed to Thomas Aquinas/César-Auguste Franck, interpolated into Missa Solennelle in A) (L)

1921-22

1922-28 (II) CVE 38733-1, -2 (5-6-27)

SRB

1927-29 (II, IV) CR 1497-1, -2, -3 (9-5-27)

1931-32 (II, IV)

F: 6-26-32*

1932-33 (II)

US: 4-4-33

1934-36 (II)

US: 10-25-33, 3-14-34?

1936-37 (Nov. 12/36 Boston)

1938-39 (II)

US: 3-27-35

Prowse sb af

Parigi, o cara, see LA TRAVIATA

Parle moi de ma mère, see CARMEN: Votre mère avec moi ... Ma mère je la vois

Paradise (Frederick H. Martens/Traditional A. Krakauer, arr. Fritz Kreisler)

Notes: The inscription reads "To my Dear Friend John McCormack."

-- ? --

Fischer sb-p, d

Parted (words and music by Alicia Scott) [Boosey©?]

Note: Alicia was the sister of John Murray Scott, McCormack's patron during his early Covent garden years. Some sheet music credits "Lady Franklin, while other examples give credit to

"Lady Alicia Scott."
1907-09 Lx 2963 (1908)

Parted (Fred E. Weatherley/Francesco Paolo Tosti) [Ricordi©1900]
B 17010-1 (1-14-16)

Parted (G.H. Jessop/C.V. Stanford)
Oct 8 or 18, 1916

Parting Prayer, A (John Marvell/May H. Brahe)
US: 4-17-35

Passing By (ascribed to Robert Herrick/Edward Purcell-Cockram, writing as Edward C. Purcell)
[Edwin Ashdown© n.d.]
Note: Some sources ascribe the verses to Herrick, while others assert that they are anonymous. Most sheet music for Purcell's composition credits Herrick. Some sheet music asserting that the verses are anonymous gives the source as Thomas Forde's *Musicke of Sundrie Kindes*. In any event, McCormack sings the music of Purcell, who set three verses of the longer poem. Parry, Warlock, and Baxter also set this poem to music. A reviewer (4-19-17) referred to "Passers By," which may have been an early performance of this song.
1916-17? (e)
1918-19 (?)
1927-28 (I) OEA 8824-1 (7-11-40)

Pastheen Fionn (Samuel Ferguson/Old Irish Air, arr. Charlotte Milligan-Fox) ♣
Note: McCormack performed an English version of this song, probably the version by Ferguson in Graves's *Irish Song Book*, which may be based on earlier verses in Irish. This title appeared in McCormack's printed programs with several spelling variations, such as "Paisdin Fionn," etc., which are derived from the Irish phrase "Páistín fionn," meaning "my fair-haired little child."
1912-14 (III)
1916-17 (III)
1918-21 (III)

PASTOR FIDO, IL: Caro amor (Giacomo Rossi/ George Frederic Handel) (I)
Note: This aria entered McCormack's performing repertoire relatively late in his career, he included it in many of his recitals for the 1935-36 season, during which he toured only in the UK and Ireland. In McCormack's final US season (1936-37) he scheduled only this aria and "Where e'er you walk" for his Group I offerings
1935-37 (I) 2EA 2764-1 (7 April 1936)
1940-41 (-)

Pastorella al prato, La (The Little Shepherdess) (Carlo Goldoni/Franz Schubert, D.513)
-- ? --
BB1 SRB

Peace Be Around Thee (Henry R. Bishop/Traditional Scottish or Irish melody, included as No. 18 in *A Selection of National Airs* by Thomas Moore)
Notes: McCormack sang this song as part of a vocal quartet at the Thomas Moore Memorial in London on 2-15-07 (for which performance an arrangement by Alicia Needham was used).
1906-07 He sang with Hon. Mrs. Clifford, Mme Addie McBride, & Mr. Denis O'Sullivan

PÊCHEURS DE PERLES, LA: Act 1 (I)
5-27-08 (Gala Performance, in Italian)

PÊCHEURS DE PERLES, LA: Del tempio al limitar (Bizet) (I)

2-1-09, w/ J.C. Doyle

C 8738-1, -2 (3-23-10), w/Sammarco

B 8738-1,-2 (3-31-11), w/ Sammarco

PÊCHEURS DE PERLES, LA: Mi par d'udir ancora (Bizet) (I)

B 12707-1 (12-11-12)

Peggy O'Neill, see Sweet Peggy O'Neill

Per pietà, non ricercate (Rondo for Tenor and Orchestra, K. 420) (Anonymous/Mozart, K.420) This aria was written by Mozart to add to an existing opera "Il curioso indiscreto"

1915-16 (I)

1916-17 (I)

1920-23 (I)

1925-26 (I)

1928-29 (I)

SRB

Per viver vicino a Maria, see LA FILLE DU REGIMENT

Perfect Spring, A, see The Awakening of a Perfect Spring

Philosophy of Love, The (poem by Percy Bysshe Shelley/John Francis Larchet) [Boosey©1908]

Notes: McCormack sang the setting by Larchet. The version by Quilter was published in 1905.

1907-08

Lx 2965 (1908)

Boosey sb

Phyllis Hath Such Charming Graces (Traditional/Old English melody)

Note: McCormack sang this song at a recital on 1-5-20 as part of a Group III that was billed as "Songs of Four British Nations," which included one song from each of England, Wales, Scotland, and Ireland.

1908-09

1912-13 (IV)

1918-19 (I)

1-5-20 (III)

Pianto del Core (Giovanni Matteo, writing as "Mario"/Ciro Pinsuti) (I)

1907-09

Lxx 2799 (1908)

Pictures of Ireland (? / Joseph Clarke, arr. Alicia Needham)

Notes: McCormack sang this piece as part of a vocal quartet at the Thomas Moore Memorial concert in London on 2-15-07, his only known performance date for it. The programme notes that it was only one of two items performed during the concert that were not by Moore.

2-15-07

Plaisir d'Amour (Jean-Pierre Claris de Florian/Johann Paul Schwartzendorf, under various pseudonyms) (F)

Notes: Various editions of sheetmusic and other musicological sources give the composer's name as Jean Paul Egide Martini, Johann Paul Aegidius Martini, and Giovanni Battista Martini. The poem is from a drama entitled "Celestine." The history of this enduringly popular song and its derivatives is complex and need not be recounted here, but one notes with a wink that the many post-McCormack recordings of it or based on it include one entitled "I can't help falling in love with you" by a prominent post-war American recording star. This song was in McCormack's active repertoire for well over half of his career.

1917-21 (I)

1922-23 (I)

1931-32 (I)

1933-34 (I)

1936-37 (II)

SRB

F: SoMH (1929)

US: 10-25-33, 10-31-34

1939-40 (II) OEA 8806-1, -2 (6-19-40)
1940-41 (-)

Prowse sb af

Pleading (Arthur L. Salmon/Edward Elgar, Op. 48, No. 1) Also listed as "Pleasing" Springfield Mass. 1923.
1912-15 (II) B 13003-1 (3-19-13)
1923-23 (IV)

Pleading ("Bitte") (English verses based on poem by Hermann Hesse/Arthur Walter Kramer)
1923-25 (IV) SRB

Ploughman's Whistle (Alfred Perceval Graves/Old Irish Air, arr. Charles Villiers Stanford) ♣
[Novello, Ewer & Co.©1893]
Notes: From *Irish Songs and Ballads* by Alfred Perceval Graves, with traditional tunes arranged by Charles Villiers Stanford. We know that McCormack owned this book since a page exists of the title page of another song in this collection with notes in his hand..
1918-19 (III) SRB

Pluck This Little Flower (Rabindranath Tagore/Landon Ronald)
Notes: The poem by Tagore, "Flower," is included in his *Gitanjali (Song Offerings)* (1911), for which he was awarded the Nobel prize.
1914-15 (IV)

Poet Sings, The (Richard Le Gallienne/Wintter Watts) [Ditson, ca. 1919]
1917-18 (IV)
1920-22 (IV) (Aug. 7, 1920 Sydney) SRB
1922-23 (IV) (Nov 10, 1922 Boston SH)

Poor Butterfly (John Golden/John Raymond Hubbell) [Harms-Francis, Day, Hunter©1916]
Victor test (5-9-17) Gwen McCormack with John

Poor Irish Lad, The ("Der Arme Irische Junge" (Traditional??/Handel, arr. William A. Cummings) ♣
Note: According to the notes for the McCormack program of 10 October 1916 this song is derived from a single autograph manuscript in the "London" (probably the British) Museum. It was published in 1895 by Ewer & Co. (New York), and a copy of this sheet music is in the McCormack sheet music collection at the Burns Library at Boston College. This published sheet music attributes the English words and arrangement of the melody to Cummings. The note in the McCormack program comments that Handel "was the author of several Irish songs, but as far as can be ascertained 'The Poor Irish Lad' is the only one now in existence," which suggests that there are words associated with the original manuscript.
1916-17 (II) SRB
1920-21 (I) US: 1-24-34
1938-39 (II)

Poor Man's Garden (Royden Barrie/Robert C. Kennedy Russell) [Boosey©1926]
1926-27 (IV) OEA 410-1 (8-24-34) US: 11-15-33, 10-17-34

Portrait, Le (words and music by Beatrice Parkyns)
1913-14 (IV) B 13235-1 (5-2-13)

Pour un Baiser (George Doncieux/Francesco Paolo Tosti) (E?) [Ricordi©1905]
1909-10

Praise Ye the Lord (from "Cantata con Stromenti") (trans. McCormack/Siegfried Ochs, arr. F. W. Franke) Note: Formerly attributed to Handel.
1928-29 (II) OEA 9316-1, -2 (5-29-41)

1939-40 Red Cross Tour

Prayer Perfect (James Whitcomb Riley, from "Rhymes of Childhood/Oley Speaks) [Schirmer©1930]
1930-31 (IV) Bb 20691-1, -2 (12-5-30) BB1
1932-33 (IV) US: 1-3-34, 3-14-34
1937-38 (IV)
1939-40 (III {sic}) US: 9-19-34

Prayer to Our Lady, A (Rev. R.L. Gales, from *Skylark and Swallow* {1920}/Donald Ford) [Murdoch & Murdoch©1922, later Chappell]
Notes: The text is based on a poem with the same title in a book of religious poetry by Gales (which Google has made available on the Internet). Gales also published several other volumes of poetry and folk songs.
1926-27 (IV) BVE 35892-1 (10-1-26)
1928-29 (IV) OB 3854-1, -2 (9-16-32)
1940-41 (-)

Prize song, see MEISTERSINGER, DIE: Morning was gleaming

Procession, La ("Dieu s'avance a travers les champs!") (Charles Brizeaux/César-Auguste Franck) (F)
1918-21 (II) SRB
1922-24 (II)
1926-27 (II) Cc 11335-1, -2 (9-1-27)
1928-29 (II)

Psyché ("Je le suis, ma Psyché, de toute la nature!") (Pierre Corneille/Émile Paladilhe) (F)
Notes: The verses from Corneille's drama, "Psyché," were adapted slightly by the composer.
1920-21 (II)
1922-23 (II)

Pulse of My Heart (Traditional verses: "Thou fair pulse of my heart," from the Irish "Acushla gal machree"/Old Irish Air: "Cuisle mo chroidhe," arr. Alfred Moffat** and Patrick W. Joyce*) ♣
Notes: This song, which begins "I think of you by day, my love...", is included in Joyce's *Old Irish Folk Music and Songs* with the English title given above. Since Joyce is noted in McCormack's programs, we can be relatively certain that his selection was not the song with verses by Graves (beginning "O swan of tenderness...") set to the traditional tune, "The Little Red Lark."
1915-16 (III) ** Oct 10, 1915 Boston (SH) Musical America Oct 16, 1915 SRB*

Pur Dicesti, 0 Bocca, Bocca Bella (Anonymous/Antonio Lotti) [Schirmer©1894] (I)
1917-18 (I) SRB
1919-21 (I)
1922-25 (I) B 28609-1, -2 (9-26-23)

Q

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

Queen Mary's Song ("Hapless doom of woman happy in betrothing") (Alfred Tennyson/Horatio Parker?, arr., Samuel Endicott?)

Notes: The entry in the SRB is not complete enough to determine if this selection is the setting by Horatio Parker or that of Edward Elgar. Schneider groups it with American composers in the SRB and gives Endicott as the arranger, however, which tilts the choice toward Parker. The title is written, "Queen Mary's Farewell to France."

1917-18 (I)

SRB

Quest, The (? / Montague F. Phillips)

1927-28 (IV)

Questa o quella, see RIGOLETTO

Quiet of the Woods see Waldeinsamkeit (Reger)

Quietest Things, The (John Wymer/Haydn Wood)

OEA 426-1 (8-29-34)

US: 1-31-34

-

R

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
Rainbow of Love, The (also "The Light in Your Eyes") (William F. Kirk/Gustav Ferrari) [Boosey©1917] Note: This song was written for McCormack, and he recorded it the year it was published. 1917 – Performed at Hippodrome, May 13, 1917. (Musical Courier May 17/17.) B 20021-1, -2 6-8-17) Boosey sb				
Rameaux, Les (The Palms) (J. Bertrand/Jean-Baptiste Faure) (F) 1904-05 CVE 36384-1, -2 (10-4-26) 1914-15 (IV)				SRB
Rann of Wandering (A), (Padraic Colum/Hamilton Harty) ♣ US 11-29-31				
RANTZAU, I: Romanza (Giovanni Targioni-Tozzetti/Mascagni) (I) 1914-15 (I)				
<i>RE DI GERUSALEM: Caldo Sangue (Scarlatti), see SEDICIA</i> <i>Recondita armonia, see TOSCA</i>				
Reapers, The (? /Sergei Nikiforovich Vasilenko) 1921-22 (II)				
Recontre toujours adieu (Poème du jour: Recontre) (Charles Jean Grandmougin/Gabriel Urbain Fauré, op.21 #1) (F) 1922-23 (II)				
Red-Haired Man's Wife, The (Traditional/Old Irish Air, arr. Carl Hardebeck†) ♣ Graves (in <i>The Irish Song Book</i>) gives the air as "Bean an fhir ruaidh," with words by Katherine Tynan Hinkson. The editor has traced no performances but it is listed in Edwin Schneider's notebook. -- ? -- †SRB				
Red Rose Whispers of Passion, The (John Boyle O'Reilly/Arthur Foote) [Arthur P. Schmidt©1919] 1919-21 (II)				SRB
REGINELLA: Bella del tuo sorriso (Antonio Ghislanzoni/Gaetano Braga) (I) 1904-06				
Remember (sometimes given as "You Forgot to Remember") (words and music by Irving Berlin) [Berlin©1925] BVE 33464-1, -2, -3 (10-14-25)				
Remember Me When I Am Far Away (or Gone) (Christina Rossetti/Bryceson Treharne) 1917-18 (IV) Boston (SH) Feb 12, 1918				SRB
Remember the Poor (Traditional/Old Irish Air?, arr. Charles Villiers Stanford) ♣ 1924-25 (III) US: 10-19-24				
Remember the Rose (from "Her Family Tree") (Sidney D. Mitchell/Seymour S. Simons) [Remick©1921] Notes: The sheet music for this song credits Mitchell for the lyric. The book for this musical was by Al Weeks and "Bugs" Baer. It ran for 90 performances from Dec. 1920 through March 1921. B 27032-1, -2, -3 (10-17-22)				

Remembering You, see As I Sit Here

Requiem, see Ingemisco (Verdi, Manzoni Requiem)

Dec 29, 1912 Boston Opera House (the entire Verdi Requiem)

Reynardine (Traditional/Old Irish Air from Co. Kerry, arr. Herbert Hughes) ♣

Notes: McCormack's program leaflet for 2-14-15 includes notes about this traditional Irish song which tells of a fairy who turns into a fox.

1914-15 (III)

1915-16 (III)

1916-17 (III)

1923-24 (III)

US: 10-10-34

Rich and Rare Were the Gems She Wore (Thomas Moore/Old Irish Air, arr. Charles Villiers Stanford) ♣

1917-18 Oct 14, 1917 Boston (Opera House)

SRB

Ridente la calma (Anonymous Italian/Josef Myslivecek, arr. by Wolfgang Amadeus Mozart, K. 152) (I)

Bb 5096-1, -2 (9-19-24)

RIGOLETTO (Verdi) [Complete performances: role of the Duke]

Nov 1907 London, Covent Garden (2)

May-June 1908 London, Covent Garden (4)

Mar-April 1909 Naples, San Carlo Opera (4)

May 1909 London, Covent Garden (3)

Jan-Mar 1910 Manhattan Opera (5)

Nov '10-Jan '11 Chicago (4)

Apr-July 1911 London, Covent Garden (6)

Oct-Dec 1911 Melbourne and Sydney (5), on tour with Melba

May-July 1912 London, Covent Garden (4)

July 1913 London, Covent Garden (1)

May 1914 London, Covent Garden (2)

RIGOLETTO: Bella figlia dell'amore (Quartet) (Verdi) (I)

Note: McCormack performed this ensemble piece frequently in concert with various other singers during the early years of his career.

1907-11 4189f (5-2-10), w/ Melba et al.

1912-13 C 14657-1, -2, -3 (4-2-14), w/ Bori et al.

C 14657-4, -5 (4-8-14), w/ Bori et al.

RIGOLETTO: La donna é mobile (Verdi) (I)

1907-08 Lx 2491[-1], -2, -3, -4 (1908)

B 13222-1 (5-1-13)

RIGOLETTO: Questa o quella (Verdi) (I)

1909-10 Lx 2559[-1], -2, -3 (1908)

B 13223-1 (5-1-13)

RINALDO: Lascia ch'io piango (Giacomo Rossi/Handel) (I)

1922-23 (I)

Ring Out Wild Bells (Gounod) (This may be listed in French.)

Rise, Dawn of Love (Edward F. Lockton/Neville Campton) [Fischer©1934]

OEA 2133-1 (6-28-35)

US: 3-29-35

Rise, O Star (Frederick J. Bowles/Rudolph Ganz)

1914-15 (? In a list of songs in a McCormack program ad Feb 2, 1917)

SRB

Rivals, The (James Stephens, from *Songs of the Clay*/ [or Songs from the Clay] Deems Taylor)
1921-22 (II)

Road That Brought You to Me, The (words and music by Bernard Hamblen) [Chappell©1919]
B 23043-1, -2 (7-1-19) Chappell sb

RODELINDA: Mio caro bene (Nicola Francesco Haym/Handel) (I)
1917-18 (I) SRB
1919-21 (I)

RODELINDA: Morrai sì (Nicola Francesco Haym/Handel) (I)
Note: One instance has been discovered of McCormack singing this aria in Group II.
1916-20 (I)
1918-19 (I) SRB

RODRIGO: Begl'occhi del mio ben (Anon., after an earlier libretto by Francesco Salvi/Handel) (I)
1916-17 (I) SRB

ROI D'YS, LE: Vainement, ma bien-aimée (Aubade, Act 3) (Edouard Blau/Edouard Lalo) (F)
Notes: An aubade is a song about daybreak—specifically about lovers parting at that time.
1912-14 (IV) SRB
1917-18 (II)
1918-19 (I, IV)
1920-21 (IV)
1922-23 (II)
1925-26 (IV)

Romanza (L'AMORE DEI TRE RE (Montemezzi), see AMORE DEI TRE RE

ROMÉO ET JULIETTE (Gounod) [Complete performances: role of Roméo]	
Oct-Dec 1911	Sydney and Melbourne (5), on tour with Melba
July 1913	London, Covent Garden (1)

ROMÉO ET JULIETTE: Ah! lève toi, soleil (Gounod) (F)
C 11832-1 (4-5-12)

Rosary, The (Robert Cameron Rogers/Ethelbert W. Nevin) [Schirmer©1898]
1912-13 (IV?, e) B 11825-1 (4-3-12) SRB
1913-14 (e?) B 11825-2 (4-5-12)
1914-15 (e) B 11825-3 (3-30-15)
1916-17 (e) BVE 40171-1, -2 (10-12-27)

Rose and the Flame(s?), The (words? and music by Arturo Buzzia-Peccia)
Notes: An advertisement, probably by a music publisher, ca. 1915-1925, shows pictures of 12 prominent male and female singers “who are singing Buzzia-Peccia songs.” McCormack is shown alongside Caruso, Althouse, Amato, DeLuca, and Martinelli, each of whom has one or more song titles listed beneath a Mishkin portrait. (The row of female singers is presented similarly.) Since the caption for the men reads, “Six Metropolitan Opera Stars Who Are ...,” the ad probably stems from an interval that includes McCormack’s 1917-18 appearances there. The last word of the song title is obscure in the editor’s facsimile copy.
?1917-18 (?)

Rose for Every Heart, A (Nelle R. Eberhart/Charles Wakefield Cadman) [Harms©1925]
BVE 36375-1, -2, -3 (9-30-26)

Rose of Kildare (Harold Boulton/Traditional Irish air arr. Herbert Hughes)
1931-32 (III)

Rose Marie (from "Rose Marie") (Otto Harbach and Oscar Hammerstein II/Rudolf Friml) [Harms©1924]
B 31526-1, -2, -3 (12-17-24)

Rose of My Heart (D. Eardley-Wilmot/Hermann Löhr) [Chappell©1911]
B 23042-1, -2 (7-1-19)

Rose of Tralee, The (original verses by William Pembroke Mulchinock, possibly adapted by C. Mordaunt Spencer/Charles W. Glover—possibly traditional melody, arr. by Glover) [Red Star Music Co. (NY) & Campbell, Conelly {CC} & Co. (London)©1930] ♣
Notes: Considerable evidence indicates that the poem that this lyric is based on or was written by Mulchinock before 1850. Virtually all printed sheet music, however, credits C. Mordaunt Spencer (?-1888) and Charles W. Glover (1806-1863). It seems possible that Spencer and Glover adapted a song for publication that they assumed was traditional. No reliable evidence suggests that Mulchinock set his poem to music, although it may have been fitted to a traditional melody. Anecdotal and journalistic accounts dating from early in the 20th century assert that the song was popular in Kerry beginning in the mid-19th century. In Mulchinock's obituary ("The Nation," 1846), he is described as "a well-known contributor" to *The Nation*, and he is given credit for writing "The Rose of Tralee." Kathleen Hoagland credits Mulchinock in her well-regarded anthology of Irish poetry, in which the poem is presented exactly as the verses are printed in latter-day sheet music. Given the propensity for early song anthologies ("Songsters") to include only lyrics, it seems likely that the verses may have been sung to more than one tune over the years. Considering the "flexible" attitude about credits to lyricists and composers that is evident in these early anthologies, the verses may have been altered or shortened at some point, possibly by an editor. Glover may have composed a melody for verses which Spencer may have found unattributed in a songster and proceeded to adapt. Uncertainties about the origins of this song have yet to be clarified, but it seems clear that the original verses, whatever form they may have taken, were written by Mulchinock. That his verses about Mary, the "Rose of Tralee," were *not* included in the published volume of this writer's poems (*The Ballads and Songs of William Pembroke Mulchinock*, New York: T. W. Strong, 1851) has served to prolong the uncertainties regarding the origin of this song. There are, interestingly enough, several lengthy sentimental poems in that volume that center on woe-begotten young women, and the vocabulary, style, and number of verses of those poems strongly suggest that Mulchinock's telling of the tale of the tragedy of the "Rose of Tralee" was probably not as concise or focused as is the published version attributed to Spencer and Glover in numerous editions of published sheet music. Published sheet music that cites the association of this song with McCormack credits Spencer and Glover. The most common sheet music with a McCormack connection is the edition issued in conjunction with the release of *Song o' My Heart* in 1930, as cited above. The Schneider Repertory Book (SRB) lists Schneider's arrangement, and this is probably the arrangement used by McCormack for his performances of this song, despite other arrangers noted in the sheet music. There is another song with this title with lyric by John Brougham and music by J.G. Maeder that presents a somewhat different view of a colleen of bewitching beauty.

1930-31 (e, III?) BVE 58586-1, -2 (2-19-30)	SoMH, 1929	Red Star sb p	SRB
1931-33 (e)	US: 11-8-33	CC sb p	
1933-34 (-)	US: 10-24-34	Prowse sb af	
1934-35 (IV)	US: 4-17-35		
1935-36 (III, e)			
1938-39 (IV?, e)			

Rose Still Blooms in Picardy, A (Elsie R. Bowler/Haydn Wood) [Chappell©1941]
OEA 9489-1, -2, -3 (11-6-41)

Roses (Fred E. Weatherley/Stephen Adams) [Boosey©1905]
1906-08 Lx 2798 (1908)

Roses of Picardy (Fred E. Weatherley/Haydn Wood) [Chappell©1916]
1918-20 (IV) B 22691-1, -2 (4-16-19)
 BVE 41545-1, -2 (1-13-28)

-

S

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
Sailor's Grave, The (Henry Francis Lyte?/Arthur S. Sullivan?) Notes: This title appeared as performed by McCormack at early concerts. Of the possible songs with this title in publication at this time, this one seems the likeliest. Lyte also wrote the verses for "Abide with Me" and "Praise my soul, the King of Heaven." 1903-04				
Sal Oge Ruadh (Traditional/Old Irish Air, arr. Carl Hardebeck) ♣ Notes: McCormack performed this song in English. 1916-17 (III) 1917-18 (III) 1918-19 (III) 1921-22 (III) 1926-27 (III)				
Sally in our Alley (Carey) 1914-15 Boston (SH) May 9, 1915 (May 10 Boston Herald)				
<i>Salve dimora casta e pura, see FAUST</i>				
SAMSON (Newburgh Hamilton/Handel) Notes: McCormack comments wryly in his Memoirs on his difficulty during this performance. 12-28-07 (complete performance)				
SAMSON: O Loss of Sight ... Total Eclipse! No sun, no moon! (Newburgh Hamilton/Handel) Notes: This is the only piece from this work that McCormack performed in recital, as far as the editor has been able to determine. 1917-18 (I)				
Sängers Trost (Kerner, trans. Alice Mattullath/Robert Schumann, Op. 127, No. 1) Notes: McCormack performed and recorded this song as "The Singer's Consolation." 1914-18 (II) B 23799-1, -2 (4-2-20)				
Savourneen Deelish (My Sweet Love) (Words attrib. George Colman/Old Irish Air: "S a mhuirnin dhileas" {O my faithful darling}) ♣ Notes: Credits above are given after Nicholas Carolan, who identifies Colman (1762-1836) as a playwright who wrote "The Surrender of Calais," in which the verses appeared. This song is sometimes titled "Eileen Oge." Lx 2133[-1], -2 (1907)				
Say a Little Prayer (words and music by Gerry Mason) [Ascherberg, Hopwood & Crew©1941] OEA 9888-1, -2 (8-10-42)				
Say "Au revoir" but not "Goodbye" (words and music by William H. "Harry" Kennedy) [John Blockley; Mathias Strickland (UK) ©1893, Kennedy Publishing (US)©1893] B 13033-1 (3-28-13)				
Scenes That Are Brightest Notes: Performed at a school concert, along with "Who Fears to Speak of '98." 1-21-98				

Schlafendes Jesuskind (Eduard Mörike/Hugo Wolf) (G)
 1923-24 (II) BVE 32538-1, -2 (4-24-25) SRB
 12-21-26 (O) He sang this on May 2/23 in Berlin recital.
 1926-27 (II)
 1930-31 (O) Bb 21031-1 (12-3-30)
 1932-33 (O)
 1935-36 (O) 2EA 2767-1 (4-7-36) US: 1-24-34

Scythe Song, The (Riccardo Stevens/Hamilton Harty) ♣
 Note: This and three other Harty Songs were programmed for some recitals (entire Group II) in the Spring of 1913 and 1918 as "Four Modern Irish Songs."
 1912-13 (II, IV) US: 2-22-13 Carnegie Hall NYC SRB
 1915-16 (IV)
 1917-18 (II)
 1927-28 (II) US: 2-28-34

Se il mio nome, see IL BARBIERE DI SIVIGLIA

Se tu m'ami (words? and music by Giovanni Battista Pergolesi) (I)
 1912-13 (II)

Sea Gypsy, The, sometimes spelled "Gipsy" (Richard Hovey/Hamilton Harty)
 Note: This and three other Harty Songs were programmed for some recitals (entire Group II) in the Spring of 1913 as "Four Modern Irish Songs."
 1912-13 (II, IV)
 1913-14 (IV?)

Sea Hath Its Pearls, The (Henry W. Longfellow, after Heine/Rudolph Ganz)
 Note: An astounding number of composers have set these verses by Longfellow.
 Feb 3, 1917 ad re McCormack program songs and news article Boston Evening Transcript
 1916-17 (IV) SRB

Seasons, The (Traditional/Swedish Folk Song, arr. Samuel R. Gaines)
 1925-26 (IV)

Secrecy, see Verborgenheit (Wolf)

SEDICIA, RE DI GERUSALEM: Caldo Sangue (Fillipo Ortensio Fabbri/Allessandro Scarlatti) (I)
 1923-25 (I) SRB

See Amid the Winter Snow (Reverend Edward Caswall/Traditional)
 OEA 8891-1 (10-25-40)

See here thy flower (Flower Song in English), see CARMEN

See What His Love Will Do! ("Seht, was die Liebe Tut") (Bach, Tenor aria {#5} from Cantata BWV 17,
 "Ich bin ein guter Hirt") (E)
 1924-25 (I) SRB

Seems Lak' to Me, see Since You Went Away

SEMELE: O Sleep! Why dost thou leave me (William Congreve/George Frederic Handel)

Note: McCormack listed and performed this aria during every season from 1915-16 through 1935-36, except for 1929-30 when he did not tour due to the making of *Song o' My Heart*. In the spring of 1933, in addition to including this aria in its usual place amongst Group I offerings, McCormack listed it in Group II for two or more recitals

1915-1929 (I) B 23902-1, -2 (4-1-20) SRB
 1930-36 (I) Prowse sb af
 1937-38 (I)

SEMELE: Where 'er you Walk (William Congreve/George Frederic Handel)

Notes: Alexander Pope is the author of the verse, which was inserted into the libretto by Congreve. SRB

1915-16 (I)
 1916-17 (I) (Feb. 1917 Boston)
 1918-19 (I)

1920 April 9th, Clinton Iowa,(e)

1919-22 (I)
 1922-23 (I) Oct 25, 1922 Boston SH
 1924-25 (I) April 26, 1925 Boston SH
 1926-27 (I)
 1928-29 (I) April 14, 1928 Boston SH
 1934-37 (I) 2EA 2765-1 (4-7-36)
 1938-39(I)
 1939-40 (I)

UK: 6-25-40 Prowse sb af

Send Me Away with a Smile (words and music by Louis Weslyn and Al Piantidosi) [Piantidosi©1917]

B 20546-1, -2 9-7-17)
 B 20546-3, -4 (10-23-17)

Sensitive Plant, The (Percy Bysshe Shelley/Charles Marshall) [Boosey©1908]

Note: Although written for McCormack and published in 1908, this song is not known to have been performed by him until the 1919-20 season.

1919-20 (II) Boosey d SRB

Sentirsi il petto accendere, see ARTASERSE (Vinci)

Seraglio's Garden, The (? / Sjögren)

1915-18 (II) Oct 10, 1915 Boston (SH) Musical America Oct 16, 1915 SRB

Serenade (? /Julius Ivanovich Bleichmann) (E?)

1916-17 (II) SRB

Serenade (? /Marx) (E?)

-- ? -- SRB

Serenade (Nevin), see Goodnight, Goodnight, Beloved

Serenade (Raff), see Ständchen (Raff)

Serenade (Rimsky-Korsakov), see May Night

Serenade (Schubert), see Ständchen (Schubert)

Serenade (? /Ludwig Schwab)

Notes: Schwab had filled in as McCormack's accompanist for an interval during the spring of 1915 when Schneider had broken his arm while skating (with the McCormack children). He also is the pianist on some recordings with McCormack and Kreisler in June of 1915. Song writers often earned a living as accompanists for vocalists (e.g., Marshall, Schneider, and Kahn, who accompanied McCormack at different times).

1914-15 (IV)

Serenade (Daniil Ratgauz??/Tchaikovsky)

Notes: McCormack's programs for this season list a "Serenade" by Tchaikovsky, as well as a selection by this composer entitled "In This Hour of the Night." This may be "V'etu lunnuju noch," with text by Daniil Ratgauz, Tchaikovsky's Op.73#3. This selection is not identified with any further detail in McCormack's recital program listings. There are several other possibilities: Op. 63 #6, Op. 65 #1, Op. 65 #3, and Op. 38 #1. The first seems to the editor to be a song that McCormack would find appealing. The first lines, in translation, are "O Child, below your balcony / I will sing a serenade" The verses of this song are by Konstantin K. Romanov. This choice is, however, speculation.

1915-19 (II)

SRB

1920-21 (II)

Serenade, A (? /Charles Wakefield Cadman)

Note: McCormack performed this song in tandem in Group IV with "Call No More" by Cadman in the Spring of 1913.

1912-13 (IV)

Serenata (English words by Nathan Haskell Dole/Moriz Moszkowski)

B 16090-1, -2 (6-10-15), w/ Kreisler

Serenata, La ("Le cose belle," from "Sei Liriche") (? /Riccardo Zandonai) (I)

1921-22 (II)

1922-23 (II)

1923-24 (II)

SERSE, see XERXES

Shades of Evening Close not o'er Us, see Isle of Beauty

Shannon River (Kathleen Egan/Reginald Morgan) ♣ [Ascherberg et al.©1935]

OEA 2130-1, -2 (6-28-35)

US: 5-13-37

Ascherberg et al. sb

She is Far From the Land (Thomas Moore/Old Irish Air: "Open the Door," arr. Frank Lambert) ♣

Notes: McCormack sometimes included this song from Moore's *Irish Melodies* in Group IV, as noted.

1903-04

1907-09

1910-11 C 10138-1 (3-31-11)

1915-16 (IV)

1917-20 (IV)

1920-21 (III)

1923-24

1924-25 (IV)

US: 11-22-33, 2-28-34

1927-28 (IV) 2EA 2750-1 (3-31-36)

US: 1-30-35

She Moved Through the Fair (Traditional, adapted by Padraic Colum/Old Irish Air, arr. Herbert Hughes) ♣

1912-15 (III)

SRB

1918-19 (III)

BB1

1921-23 (III)

1926-27 (III)

1928-29 (IV)

1930-32 (III)

1934-36 (III) OEA 9329-1 (6-25-41)

US: 1-23-35

She Never Told Her Love (Shakespeare, *Twelfth Night*/Haydn)

7-17-32 (II)

1932-33 (I)

1933-34 (I)
1935-36

She Rested by the Broken Brook (Robert Louis Stevenson/Samuel Coleridge-Taylor) [Ditson©1906]
1917-19 (IV) SRB
1919-24 (IV) BVE 35891-1 (10-1-26)
1927-28 (II)
1928-29 (IV)
1933-34 (IV) US: 10-18-33
1934-35 (IV) OEA 2181-1, -2 (7-23-35) US: 1-16-35
OEA 9086-1 (1-28-41)

She Wore a Wreath of Roses (Thomas H. Bayly/Joseph Philip) [John Cole©1857]
1924-26 (IV)

Shepherdess, The (Alice Meynell/Dermot MacMurrough) [Enoch & Sons©1924]
Notes: There is also a poem by Christina Rossetti with this title that was set by Hugh Robertson.
1924-25 (IV)

Ships of Arcady, The (Francis Ledwidge/Michael Head)
1931-32 (IV)

Shortcut to the Rosses, The, see By the Shortcut to the Rosses

Shut Not Too Soon (? /Quilter)
-- ? -- SRB

Siciliana, see CAVALLERIA RUSTICANA

Sigh No More Ladies (Balthazar's Song from *Much Ado about Nothing*) (Shakespeare/W.A. Aiken)
1925-26 (IV)

Silent Hour of Prayer, The (Helen Boardman Knox/Charles Wakefield Cadman) Written for Farewell Tour/England.
1938-39 (IV) US: 12-27-36

Silent Night (Joseph Mohr, trans. B. Douglas/Franz Gruber, arr. Woodgate)
OEA 8887-1 (10-25-40)

Silent Noon (Dante Gabriel Rossetti/Ralph Vaughn Williams) [Willcocks©1903; later Ashdown©n.d.]
1921-22 (II) OEA 9202-1 (3-6-41)

Silent O'Moyle (Thomas Moore/Old Irish Air, arr. Herbert Hughes) ♣
1921-23 (III) US: 03-19-22 SRB

Silent Tears, see Stille Tränen (Schumann)

Silver Rains of Clare (G. Johnstone/ H. Osborne Osgood)
1926-27 (IV)

Silver Ring, The (Little) ("L'Anneau D'Argent") (Eugene Oudin, after Rosemonde Gérard/Cécile Chaminade)
[Enoch & Sons©1925]
Note: McCormack sometimes listed this song as "The Little Silver Ring."
1923-24 (e) Bb 11345-1 (9-2-27) SRB
1930-31 (e) US: 11-29-33 BB1
1934-36 (IV)

Silver Threads among the Gold (Eben B. Rexford/Hart Pease Danks) [Hamilton S. Gordon©1901]

B 11834-1, -2 (4-5-12)

B 11834-3 (1-3-13)

BVE 11834-4, -5 (12-23-25)

Since First I Saw Your Face (from "Musicke of Sundrie Kindes") (Anon., collected by Thomas

Ford/Old English Air, arr. Arthur Somervell)

Note: This was listed a few times in McCormack's program's as "When first I Saw Your Face."

1927-29(I) Bb 11340-1, -2 (9-2-27)

1930-31 (I)

1932-33 (I and e)

US: 11-8-33

1934-35 (I)

1935-36 (e)

1939-40 (I)

OEA 9066-1 (12-17-40)

Prowse sb af

1940-41 (-)

Since First I Met Thee, see Come Back My Love

Since You Went Away ("Seems Lak' to Me") (James Weldon Johnson/J. Rosamond Johnson)

1913-14 (?) B 24037-1, -2 (5-5-20), w/ Kreisler US: 12-13-33,1-31-34

Sing, Sing, Birds on the Wing (Leslie Cooke/Godfrey Nutting)

B 16762-1, -2, -3 (11-10-15)

SRB

Singer's Consolation, The, see Sängers Trost (Schumann)

Singing to You (Edward F. Lockton/Haydn Wood) [Keane©1934]

Performed as encore Carnegie Hall program Dec. 17, 1933.

US: 10-11-33

Skibbereen – A Song of the Famine (Traditional/Old Irish Melody, arr. Herbert Hughes) ♣

1914-16 (III)

SRB

Slaney Side, The (Traditional/Old Irish Air, arr. Herbert Hughes) ♣

1915-16 (III)

SRB

Sleep That Flits on Baby's Eyes, The (Rabindranath Tagore/John Alden Carpenter, No. 3 from "Gitanjali")

1920-21 (II)

Slighted Swain, The ("Chloe Proves False but still She is Charming") (Anonymous/Traditional English melody; Boosey edition, which McCormack probably used, was arranged by H. Lane Wilson)

1909-10

1912-14 (IV)

Smiles (J. Will Callahan/Lee M. Roberts) [Remick©1918]

B 22255-1, -2 (9-24-18)

Smilin' Kitty O'Day (words and music by Ernest Torrence) [Boosey©1931] ♣

Notes: The cover of the sheet music states, "Composed for and Sung by John McCormack."

1931-33 (IV)

US: 11-15-33

Boosey sb

SRB

1935-36 (IV)

Smilin' Through (words and music by Arthur A. Penn) [Witmark©1918-19, 1940]

Notes: McCormack sings the two original verses and omits the third that was added some years after the original publication of the song. The sheet music gives "smilin' " in the title and in the text, but McCormack sings "smiling" in both verses.

OEA 9478-1, -2 (10-6-41)

Snowy Breasted Pearl, The (Traditional verses, adapted by Sir Stephen Edward De Vere/Old Irish Air: "Pearl of the White Breast," arr. Joseph Robinson) ♣

Notes: This was the second piece performed by McCormack when he won the Feis Ceoil in May 1903.

The traditional Gaelic verses have been translated or adapted by several writers over the years, and the version performed by McCormack became one of his signature songs for many years in his programs and was often sung as an encore. There is more than one set of verses in English associated with this title.

McCormack sings the one that begins, "O she is not like the rose."

5-18-03 13124 (9-12-04) US: 2-10-33

1903-05 5924b (9-24-04) UK: 12-6-38

1905-06 Lx 1570 (1906)

1907-10 C 8741-1 (3-23-10)

1910-11

1911-12 ?

1912-25 (III, e)

1926-29 (III)

1930-31 (III)

1935-36 (III)

So Deep is the Night ("Tristesse") (English lyrics by Sonny Miller the French of Jean Marietti and Andre Viand/Chopin {Op. 10, No. 3}, arr. Mario Melfi) [Prowse©1939]

OEA 8399-1, -2 (5-2-40)

Prowse sb-p

So Do I Love You (words? and music? by Robert C. Kennedy Russell)

Notes: British Library gives credits as Richard Veasey/Haydn Wood. On the broadcast, McCormack announces Russell as author of words and music.

US: 5-13-37)

So Perverse (by Frank Bridge)

1923-24 (Oct 9, 1923 Boston (SH)

Soft Are Your Arms (? / Gusto Clem)

US: 11-22-33

Softly Through the Night is Calling, see Serenade (Schubert)

Sogno, II, see MANON

Soldat, Der (Albert Chamisso/Robert Schumann, Op. 40, No. 3) (E, G?)

Note: McCormack performed this song in English translation as "The Soldier" through 1922.

Beginning with the 1923-24 season he was performing virtually all other lieder in German, but this selection continued to be listed on programs by its English title. It seems possible that McCormack might have switched to the German text for recitals after 1923, as well as for the 1924 recording (a test pressing thought to have once been extant but which is now apparently lost).

1915-19 (II)

SRB

1921-22 (II) Bb 5099-1 9-19-24)

1923-26 (II)

1934-35 (II)

US: 1-24-34, 4-17-35

Soliloquy, The (? /Old Irish Air, arr. Arthur Somervell) ♣

1917-22 (III)

US: 11-15-33

SRB

SOLOMON: Imperial Solomon ... Sacred raptures cheer my breast (Newburgh Hamilton/Handel)

1919-23 (I)

SRB

1925-26 (I)

Sometime (I'll Hear Your Sweet Voice Calling) (Hazel M. Lockwood/Lee W. Lockwood) [Boosey©1912]

Note: Listed in a spring 1932 program as "Some Day I'll Hear ..."

1931-32 (e) B 28607-1, -2 (9-25-23)

Sometime you'll Remember Me (Raymond Wallace/Mauricel Head?)

B 21814-1 (5-1-18)

Sometimes I Feel Like a Motherless Child (Traditional/Traditional, arr. Harry Burleigh)

1919-20 (IV)

SRB

Somewhere (words and music by Alton Waters)

B 23523-1 (12-10-19)

B 23523-2 (12-11-19)

US: 1-3-34

Somewhere a Voice is Calling (Eileen Newton/Arthur F. Tate) [Larway©1911]

B 15419-1 (11-23-14)

BVE 15419-2 -3 (4-12-27)

Somewhere in the World (words and music by Nathaniel D. Ayer) [Feist©1923]

Notes: A colorful sheet music cover has a large tinted picture of (a rosy-cheeked) McCormack with the caption, "Successfully introduced by John McCormack," which must refer to his Victor recording, since no live performances have been traced. Another issue of the sheet music has the traditional plain cover that merely notes "Sung by John McCormack. Other songs published by Feist which McCormack recorded included "Wonderful One," Love, Here is My Heart," "When you look in the Heart of a Rose," "Somewhere in the World," and "Three o'clock in the Morning."

B 28603-1, -2 (9-24-23)

Feist sb-p

Song, A, (Charles Bennett)

1923-34 (Dec 9, 1923 Boston SH)

Song by The Mill, The (? /Arthur Foote)

1922-24 (Dec 9, 1923 Boston SH)

SRB

Song Down the Valley, A (Edward F. Lockton/Haydn Wood)

US: 1-23-35 Vince Radio

Song in the Night, A (C.G. Mortimer/Raymond Loughborough) [not Song OF the Night]

-- ? --

SRB

Song O' My Heart (Joseph McCarthy/James F. Hanley) [Red Star Music Co. (NY), Campbell-Connelly {CC} and Co.©1930]

Note: Interestingly, this song was not used in the film of the same name, which starred McCormack. There is an earlier song (by Steele and Jarnagin) with this title (using, however, the complete word "of") that was published in 1922.

BVE 58690-1 (3-10-30)

Red Star, CC sb-p

Song of the Mill (Arthur Foote)

1922-23 (II) Nov 10, 1922 Boston SH

Song of Spring (? /Mendelssohn)

Note: It is not clear which the several songs by Mendelssohn entitled "Frühlingslied" McCormack sang.

1915-16 (II) SRB
 Song of Thanksgiving, A (James Thomson/Frances Allitsen) [Boosey©ca.1895, 1904]
 Notes: Kilgariff notes that "Mary Frances Allitsen" was a pseudonym of Frances Bumpus (1849-1912)
 B 23793-1, -2 (3-30-20) SRB
 B 23793-3, -4 (4-1-20)

Song of the Fairy King (Traditional?/Old Irish Air, arr. Charles Villiers Stanford) ♣ SRB
 1919-20 (III)
 1922-23 (III) Nov 10, 1922 Boston
 1923-24 (III)

Song of the Ghost, The (A.P. Graves/C.V. Stanford)
 1931 Civic Music Ass'n Concert (city?)

Song of the Night (Nida Johnson Young/Uda Waldrop)
 BVE 48180-1, -2 (11-19-28) US: 3-7-33

Song of the Palanquin Bearers, The (Sarojini Naidu/Martin Shaw) [Curwen© ?]
 Notes: Naidu (1879-1949) was an Indian poet, politician, and political activist, who was prominent in the movement for Indian independence. She was a child prodigy, who entered college at the age of 12, and was educated in India and England. She wrote in English and published three volumes of verse between 1905 and 1917. This poem is from "The Golden Threshold" (1916). Shaw's song was published in 1917. As far as the editor has been able to determine, McCormack included this song among Group IV selections for this one season, but he apparently regarded it highly enough to include it in the SRB over a decade later. See also "The Golden Threshold" by Lehmann.
 1921-22 (IV) SRB

Song of the Rose, The (Traditional?/Traditional Irish Air, arr. Stanford†) ♣ SRB†
 1917-18 Dec 9, 1917 Boston Opera House.

Song Remembered, A (Royden Barrie/Eric Coates) [Chappell©1927]
 OEA 405-1, -2 (8-24-24)
 BVE 41561-1 (1-17-28) US: 2-14-34

Song to the Seals (Sometimes called Song of the Seals) (from "Songs of the Western Isles") (Harold Boulton/Sir Granville Bantock)
 Note: Recording has spoken introduction by McCormack.
 1926-27 (IV) BB1
 1934-37 (IV) OEA 2126-1 (6-27-35)

SONNAMBULA, LA [Complete performances; role of Elvino]	
May-July 1909	London, Covent Garden (4)
May, July 1910	London, Covent Garden (2)
June 1911	London, Covent Garden (1)

Sonnet to Music (? /Tcherepnin)
 1922-23 (II)

Sonny Boy (from "The Singing Fool") (words and music by Buddy G. DeSylva, Lew Brown, and Ray Henderson) [De Sylva, Brown & Henderson©1928]
 Notes: The movie was released in 1928. Jolson is given credit on the sheetmusic.
 BVE 48178-1, -2, -3 (11-19-28)

SOSARME: Rend'il sereno al ciglio (anon., based on an earlier libretto by Antonio Salvi/Handel)
 1916-17 (I) SRB

- 1921-30 (Oct 11, 1921 Boston (SH))
 Sospiri miei, andate ove vi Mando (words and music by Alberto Bimboni) (I)
 Notes: Bimboni (1882-1960) was a prominent composer, accompanist, and teacher. He taught at Juilliard, where Menotti was one of his pupils.
 B 13032-1 (3-28-13)
- South Winds (words and music by Percy Kahn)
 OB 5308-1, -2 (9-7-33)
- Southern Song, A (Arthur Perceval/Henry Lane Wilson, writing as Robert Batten)
 1908-10 Lxx 3134[-1], -2 (1909)
- Spanish Lady, The ("As I Walked Down thro' Dublin City") (Traditional/Traditional melody adapted and arr. by Herbert Hughes) ♣
 1931-32 (III)
 1932-33 (III) SRB
 1933-34 (III) US: 1-24-34
 1935-36 (III)
- Spirit Flower, A (B. Martin Stanton/Louis Campbell-Tipton) [Schirmer©]
 Notes: This song was recorded by Evan Williams (Victor 74331).
 1912-13 (II, III) SRB
 1918-19 (II)
- Spirit Presence, see Geisternähe (Schumann)*
Spir'ito gentil, see LA FAVORITA
Spring Song, see Frühlingslied (Mendelssohn)
- STABAT MATER (anon./Rossini) (L)
 Notes: The text was once ascribed to Jacopo de Benedetti, aka Jacoponi da Todi, who was a Franciscan friar. Latter day research indicates that the author is unknown but was in fact someone associated with the Franciscan order. McCormack was part of several performances of the complete work during this season.
 1903-04
- STABAT MATER: Cujus animam gementem ("Her weeping heart") (Rossini) (L)
 1907-09
 1914-15 (I)
- Ständchen, see Serenade (Schubert)*
- Ständchen (Serenade) in A flat major, WoO.22) (C.O. Sternau, trans. F. W. Rosier/Joachim Raff) (E)
 1916-17 (II) B 17654-1, -2 (5-10-16), w/ Kreisler SRB
- Ständchen (Serenade: Softly Through the Night is Calling) (Ludwig Rellstab, trans. Alice Mattullath/Franz Schubert, D. 957, No. 4) (E)
 1915-16 (II) C 14651-1 (4-31-14), w/ Kreisler SRB
 1917-18 (II) CVE 49210-1, -2 (11-27-28)
- Star, The (Charles F. Lummis/James H. Rogers) [Schirmer©1912]
 1922-23 (IV)
- Star, The, see L'Etoile (Saint-Saens)*
- Star of Bethlehem (Fred E. Weatherly/Stephen Adams)
 1907-08

Star of the County Down, The (Cathal MacGavey/Old Ulster Air, arr. Herbert Hughes) ♣ [Boosey©1936]
Note: The melody seems to be a variant of the melody known in England as "Dives and Lazarus." McCormack said that Hughes made this arrangement for his 1936-37 tour in the US.

	US: 10-11-36)	Boosey, 1936
	US: 12-27-36)	
	US: 4-25-38)	
1936-37 (III)		
1938-39 (III)	UK: 1940	
1939-40 (III)	OEA 8322-1, -2 (11-30-39)	UK: 10-21-41

Star of the Night (words? and music by Karl Lenox) [Eckerson©1904, 1905]

Notes: Eckerson may be the lyricist.
1907-08

Star Spangled Banner, The (Francis Scott Key/Old English Air)

1917 April 12, Washington Poli's Theater
1917 April 15 Carnegie Hall Patriotic concert
1917 Nov 29, Atlanta Armory
1918-19 (?) B 19534-1, -2, -3 (3-29-17)

Star Was His Candle, A (Florence Hoare/Teresa Del Riego) [Broadhurst© 1934; Fischer©1934]

-- ? -- Fischer/Broadhurst sb

Stars, The (? /Joseph Charles Holbrook)

-- ? -- SRB

Stars May Forget, The (? / ?) May be "Star May Forget" and may be Cecil Burleigh.

Notes: This song from McCormack's earliest concert seasons has not been traced under the title given in an early review. There is an early song with the title, "I'll never forsake you, dear," that contains this phrase, but no other evidence has been discovered.
1904-05

Still as the Night ("Still wie die Nacht") (Anon. German poem, English words by Alice

Mattullath/Carl Böhm, Op. 326, No. 27)

Notes: The Victor label reads "Calm as the Night," even though McCormack begins with "Still as the night, deep as the sea." This is the same song (of Böhm) also recorded for Victor by Gluck, Eames, and Schumannn-Heink.

B 16093-1, -2 6-10-15), w/ Kreisler

Still as the Night ("Still wie die Nacht") (Anon. German poem, English words by Elizabeth

M. Lockwood, adapted by McCormack/Carl Götze)

OEA 9652-1 (11-25-41) w/ Teyte

Stille Tränen) (Justinus Kerner/Robert Schumann, op. 35 #10)

Note: McCormack sang this song in English translation as "Hidden Tears."

1914-15 (II) SRB

Still Night, Holy Night, see Silent Night

Stranger, The, see An Old Gaelic Rune (Larchet)

Street Sounds to the Soldiers' Tread, The (No. 5 from "A Shropshire Lad") (A. E. Housman/

Arthur Somervell) (Boosey & Hawkes©1904)

OEA 9201-1 (3-6-41)

Sunrise Wakes the Lark to Sing, The (Christina Rossetti/Edwin Schneider) [Sunomy©1909]
 Notes: The publication of this song predates the association of Schneider and McCormack.
 Rossetti's poem is entitled "Bird Raptures." This early piece by Schneider was also
 recorded by Margaret McKee on Pathe 21014.
 1920-22 (IV)

Sunshine of Your Smile, The (Leonard Cooke/Lilian Ray) [Harms©1915]
 B 18383-1, -2 (9-20-16)

SUSANNA: Ask if yon damask rose be sweet (Newburgh Hamilton/Handel)
 1927-28 (I) SRB

SUSANNA: Tyrannic love! I feel thy cruel dart ... Ye verdant hills, ye balmy vales (Hamilton/Handel)
 1916-17 (I) SRB

Swans (Sara Teasdale, from "Rivers to the Sea"/Arthur Walter Kramer, Op. 44, No. 4)
 1919-20 (II) B 28613-1 (9-26-23) SRB

Sweet Genevieve (George Cooper/Henry Tucker)
 B 12759-1, -2 (1-2-13)

Sweet Peggy O'Neill (Joseph P. Redding/Uda Waldrop) ♣ [Witmark©1917]
 1919-20 (IV) B 23791-1, -2 (3-30-20) SRB

Sweet Song of Long Ago (words and music by Ernest Charles) [Schirmer©1933]
 US:10-18-33 SRB

Sweetest Call (Alma Troon/John Morrow) [Chappell-Harms©1923]
 BVE 32537-1, -2 (4-23-25)

Sweetest Flower That Blows, The (Frederic Peterson, from his book, *In the Shade of Ygdrasil*,
 1893/Charles Beach Hawley) [John Church Co.©1898]
 OEA 8825-1, -2 (7-11-40) US: 4-3-35

Sweetly She Sleeps, My Alice Fair (George Eastman/Stephen Foster)
 OEA 411-1 (8-24-34)

Sylvelin (Frederick Martens/Christian Sinding)
 1914-15 (II) SRB

Sylvia (Clinton Scollard/Oley Speaks) [Schirmer©1914]
 -- ? -- SRB

Sylvia, Now Your Scorn Give Over (Anon./Henry Purcell, Z.420)
 1918-19 (II) SRB

T

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
Take [my Heart] for your very own (Bach; Cantata: "They all from Sheba shall come," BWV 65) 1921-22 (concerts with BSO under Monteux)				
Take a Look at Molly (Hazel M. Lockwood/Lee W. Lockwood) B 28604-1, -2 (9-25-25)				
Take, Oh Take Those Lips Away (William Shakespeare/T.C. Sterndale Bennett) Note: The composer of this song was the grandson of Sir William Sterndale Bennett. 1908-11 Lx 3137 (1909) B 11815-1 (4-2-12)				
Take Thou These Flowers (? /Johann August Söderman) 1916-17 (II)				SRB
<i>TALES OF HOFFMAN</i> , see <i>CONTES D'HOFFMAN</i> <i>Te sol quest'anima</i> , see <i>ATTILA</i>				
Tausendfaches unglück, Schrecken (Bach, Cantata, BWV 143, "Lobe den Herrn, meine Seele") (G?) Note: McCormack performed this aria at the Library of Congress at a concert in honor of the 250 th Anniversary of the birth of Bach and Handel 4-7-35. See also "Was unser Gott geschaffen hat." 4-7-35 5-26-35				
Tell Fair Irene (Handel) 1915 Oct. 10 Boston (SH) Musical America Oct 16, 1915 1915 Dec.5 (New Orleans) 1916-17 (1917 Jan 23 Omaha)				
Tell Me, Why are the Roses So Pale? (Lev A. Mey/Tchaikovsky, Op. 6 #5) Note: The Russian text is based on a poem by Heine. Another translation of the first line is "Why did the glorious rose wilt so...[?]" 1924-25 (II)				SRB
Tempi assai lontani, I (No. 1 from "Cinque Liriche") (Robert Ascoli, after Percy Bysshe Shelley, "Time Long Past"/Ottorino Respighi) (I) 1924-26 (II) 1926-27 (II) 1930-31 (II) 1931-32 (e) 1934-35 (II)				SRB
Tenting on the Old Campground (words and music by Walter Kitteredge) B 15416-1, -2 (11-23-14) B 15416-3 (3-21-15)				
Terence's Farewell to Kathleen (Helen Selina, later Lady Dufferin/Old Irish Air: Cailan Deas, "The Pretty Girl Milking Her Cow") ♣ Note: The tune is included in Bunting; other sources give it the title, "It was on a Fine Summer's Morning."				

Lx 2134 (1907)
OEA 423-1 (29 August 1934)

T'eri un giorno, see I GIOIELLI DELLA MADONNA

Thank God for a Garden (words and music by Teresa Del Riego) [Chappell, Chapell-Harms©1915]
1919-20 (IV) B 23524-1, -2, -3 (12-11-19) Chappell sb SRB
1922-23 (NY Oct 15/22)
1931-32 (IV)

Thanks Be to God (P. J. O'Reilly/Stanley Dickson) [Enoch & Sons, Boosey©1921]
1923-27 (IV) B 28606-1, -2 (9-25-23)
1931-32 (IV) US: 11-29-33 Enoch & Sons sb

That Tumble Down Shack in Athlone (Richard W. Pascoe/Monte Carlo and Alma M. Sanders) [Oxford
Music Pub. Co.©1918; Waterson, Berlin, & Snyder©1918]
1923-24, April, 7, 1924 St. Louis
B 23456-1, -2, -3 (11-5-19)
B 23456-4, -5 (12-10-19) US: 2-10-33
US: 2-10-33 Waterson et al. i

Then You'll Remember Me, see THE BOHEMIAN GIRL

There (from "English Lyrics, Set 9") (Mary Coleridge/Charles H. H. Parry, Op. 176, No. 7) [Novello©1909]
1930-32 (II) Bb 21026-1, -2 (12-3-30) SRB
1934-35 (II) BB1

There is a flower that bloometh, see MARITANA

There is a Green Hill (Cecil Frances Alexander/Charles Gounod)
Notes: Mrs. Alexander was an Irish hymn writer who is famous for many hymns for children.
1907-08 OEA 9062-1 (12-17-40) US: 11-8-33?, 2-14-34

There is a Ladye (Thomas Ford, from *Musicke of Sundry Kindes*/Winifred Bury)
1932-34 (II) US: 11-8-33, 3-27-35

There is a Rose of Such Virtue, see A Christmas Carol (Bax)
There is not in the Wide World, see The Meeting of the Waters

There was an Ancient Monarch ("Es war ein alter König") (English verses after Heinrich Heine/
Mischa Elman)
1913-14 (IV)

There's a Long Long Trail A' Winding (Stoddard King/Zo Elliot) [West & Co.©1913, Witmark©1914, 1915]
1918-19 (IV?) B 20018-1, -2 (6-7-17) Witmark©1914 sb

There's a Rose in Old Erin (That's Blooming for Me) (J. Will Calahan/Paul Biese & F. Henri Klickman)
[Root©1915]
Notes: The sheet music cover has a large portrait of McCormack, but no claim is made that he in
fact performed the song, and no instances of its being included in a recital have been found.
-- ?? -- Root p

There's on Earth but One True Precious Pearl (? /Hungarian Folk Song, arr. Francis Alexander Korbay)
Notes: Francis Korbay (1846-1913) was an opera singer and voice teacher. He sang opera in Budapest
from 1865-1868 before moving to the US to continue his career as a recitalist and voice teacher. He

is best remembered for *Hungarian Melodies. Text from the originals done into English*. The music transcribed by Francis Korbay, published by Schott, which includes this selection. A poem by Volodimir Samiylenko in Hungarian, found in two anthologies, whose title was translated, "The most precious pearl" may be the basis for the text. Korbay was a professor of singing at the Royal Academy of Music from 1894 to 1903.

1914-15 (II)

Thine Image Pure, see Dein Bildnis wunderselig (Intermezzo) (Schumann)

Thine Eyes Still Shined (Ralph Waldo Emerson/Edwin Schneider) [©1918]

Note: Emerson's poem is sometimes found printed as part of a longer poem, "To Eva," but Schneider and other composers (e.g., Parry) set just these verses.

1918-20 (IV)

SRB

1921-24 (IV)

1926-29 (IV)

1933-34 (II)

US: 2-7-34

1934-35 (IV)

US: 10-31-34

Thinking of Thee (words and music by Caro Roma) [K.M. Widmer©1906]

Notes: The sheet music cover states that McCormack sang this song at concerts during the Melba opera tour (in the fall of 1911), but this has not been confirmed from other sources.

1911-12?

Widmer sb

Thora (Fred E. Weatherley/Stephen Adams) [Boosey©1905]

Notes: This was a very popular song in its day. Sheet music printed after the advent of McCormack indicates that it was sung by him as well as by John Harrison and Ivor Foster. He included it in recitals only during his first London season, recorded it the year after that, and thereafter there is no evidence that he ever again included it in recitals.

1906-07

Lx 2500 (1908)

Boosey sb

Thou'rt Like a Fragrant Flower (English verses based on Henrich Heine, "Du bist wie eine Blume"/Charles Wakefield Cadman, op. 11 #3)

Notes: Cadman also set the text in German: op. 41 #1, but McCormack is only known to have performed the op.11 #3.

US: 3-27-35

Thou Art My Repose (Schubert), see Du bist die Ruh'.

Thou Art Passing Hence, My Brother (Felicia Hemans/Arthur Sullivan)

Note: This was a song associated with Santley. McCormack's recital program for 3-27-32 notes "In Memoriam – Chauncey Olcott, a dear friend."

3-27-32

Thou Art the Soul of a Song (? / ?)

Notes: There is only one known performance of this song. Composer and lyricist have not been traced.

3-23-14 (Ie)

Though the Last Glimpse of Erin (Thomas Moore) ♣

1918 (Mar 30 Carnegie Hall)

USA 06-16-26 Washington DC

Three Aspects (from "English Lyrics, Set 9") (Mary Coleridge/Charles H. H. Parry, Op. 176, No. 1) [Novello©1909]

1930-31 (II) Bb 21029-1, -2 (12-3-30)

Three Comrades, The (? /Hans Herman)

1914-15 (II)

SRB

Three O'Clock in the Morning (Dorothy Teriss/Julian Robledo) [West, Feist©1922]

B 27029-1, -2, -3 (10-17-22)

Feist sb

Three Shadows (Dante Gabriel Rossetti/Harry Thacker Burleigh) [Ricordi©1916]

1916-17 (IV) B 20027-1, -2 (6-8-17) Recorded but not released.

SRB

Through All the Days to Be (Rodney Bennett, writing as Royden Barrie/Barbara Melville-Hope) Written for McCormack (creator song)

[Boosey©1925]

1925-26 (IV) BVE 33820-1, -2, -3 (10-27-25)

Through the Long Days and Years (John Hay/Arthur Foote)

1918-19 (II)

1919-20 (II)

1920-22 (II)

1927-28 (IV)

SRB

Thy Beaming Eyes (William Henry Gradner/Edward MacDowell, Op. 40 #3)

1916-17 (I, e)

US: 2-7-34

SRB

Tick, Tick, Tock (words and music by Bernard Hamblen) [© ca. 1927?]

BVE 38732-1, -2 (5-6-27)

Till I Wake (No. 5 from "Five Songs of Lawrence Hope") (Lawrence Hope/Harry T. Burleigh) [Ricordi©1926]

Notes: This song by Burleigh is less well known than those by Woodforde-Finden which were based on poems by Adela Nicolson. It is interesting to note the endorsement on the sheetmusic of this song as "Sung by" McCormack published as early as 1925, as well as its inclusion in the SRB, when he did not record the songs by Woodforde-Finden until 1940 (and did *not* include them in the SRB).

1915-16 (IV) Apr 2, 1916 Boston (SH) review Apr 13 1916, of April 2 1916 concert.

1917-18 Feb 20, 1917, mentioned in book "Hard Trials" by Burleigh & programs

Boosey, 1925 sb

SRB

Till I Wake (No. 4 of "Four Indian Love Lyrics" from "The Garden of Kama") (Laurence Hope/Amy Woodforde-Finden) [Boosey©1903]

Notes: See entry for "Kashmiri Song."

OEA 8821-1, -2 (7-11-40)

Time Enough (Th. Baker/Ethelbert Nevin)

1916-17 (II)

SRB

Time I've Lost in Wooing, The (Thomas Moore/Old Irish air: "Pease upon a Trencher, arr. Schminke) ♣

1915-16 (IV) Oct 31, 1915 Boston (SH) program and review

Time long past, see I Tempi assai lontani (Respighi)

'Tis an Irish Girl I Love (from "Macushla") (Joseph Keirn Brennan and Alfred Dubin/Ernest R. Ball)

[Witmark©1919]

B 23755-1, -2 (3-4-20)

'Tis April in My Garden (Bryan Courage/Evelyn Baly) [Boosey©1930]

1931-32 (IV)

'Tis Me, O Lord (Traditional?/Harry T. Burleigh) [Ricordi©1918]

1919-20 (IV) April 25, 1920

SRB

Tis Thee I Would Be Praising (Bach) (? “Ich will nur dir zu Ehre leben,” from Christmas Oratorio, BWV 248)

Note: The entry in the SRB is only the English title, listed as Bach, and it is unclear if this the actual Selection referred to.

-- ? --

SRB

To a Violet, see An ein Veilchen (Brahms)

To Chloë, see An Chloë (Mozart)

To Eire (James Henry Cousins/Arnold Bax)

1923-24 (II) 12-02-23 Century Theater, NYC

To Ireland (? /P.J. O'Reilly) ♣

1921-22 (IV) 01-08-22 Hippodrome, NYC

To Music (? /Tcherepnin)

1921-23 (II)

1924-25 (II)

To the Absent Love (Traditional?/Finnish Folk Song)

Notes: No information has been verified regarding this wartime recital offering, but it seems to bespeak McCormack's continuing interest in less common (or less performed) repertoire for singers.

3-16-41 in Glasgow.

To the Distant One, see An die Entfernte) (Schubert)

To the Children (“K detjam” by Aleksey Stepanovich Khomyakoff, trans. Rosa Newmarch/Sergei Rachmaninoff, Op. 26, No. 7)

1921-22 (II) B 27047-1 (10-20-22), w/ pf.

SRB

1922-24 (II) B 27085-1, -2 (11-20-22), w/ orch.

Bb 5117-1, -2 (9-24-24), w/ Kreisler

1924-28 (II) BVE 27085-3, -4 (12-17-25), w/ pf.

1930-31 (e)

1931-33 (II)

US: 10-18-33, 1-23-35

1939-40 (II)

1940-41 (-)

To the Lyre, see An die Leier (Schubert)

To the Violet (?!?) listed in Boston Globe Oct 15/17

Tommy Lad (Edward F. Lockton, writing as Edward Teschemacher/E. J. Margetson) [Boosey©1907]

1918-19 (IV) B 18385-1 (9-20-16)

SRB

Torna ai felici di, see LE VILLI, LE (Puccini)

TOSCA (Luigi Illica and Giuseppe Giacosa/Giacomo Puccini) [Complete performances; role of Cavaradossi]

Jan-Feb 1910 New York, Manhattan Opera (2)

12-19-10 Chicago, Chicago-Philadelphia Opera Co. (1)

Oct-Dec Melbourne-Sydney (6), on tour with Melba

7-9-14 London, Covent Garden (1)

Feb 1918 New York, Metropolitan Opera (1)

Feb-Apr 1921	Monte Carlo (3)
2-8-23	Monte Carlo (1)

TOSCA: E lucevan le stelle (Puccini) (I)
 1909-10 Lx 2501[-1], -2 (1908)
 1913-15 (IV, e)
 1920-21 (IV)
 1925-26 (IV)

TOSCA: Recondita armonia (Puccini) (I)
 B 8818-1 (4-8-10)

Träume (No. 5 from "Wesendonck Lieder") (Mathilde Wesendonck/Richard Wagner) (G)
 1927-29(II)
 1935-36 (O) 2EA 2766-1, -2 (4-7-36)

LA TRAVIATA (Verdi) [Complete performances: role of Alfredo]	
July 1908	London, Covent Garden (2)
Mar 1909	Naples, San Carlo Opera (3)
May, July 1909	London, Covent Garden (6)
Nov '09-Apr '10	New York, Manhattan Opera (10)
Apr-July 1910	London, Covent Garden (7)
11-29-10	New York, Metropolitan (1)
12-17-10	Chicago (1)
May-June 1911	London, Covent Garden (4)
Sept-Nov 1911	Sydney, Melbourne, on tour with Melba (5)
May-June 1912	London, Covent Garden (3)
June-July 1913	London, Covent Garden (2)

TRAVIATA, LA: Lunge sa lei ... De'miei bollenti spiriti (Verdi) (I)
 C 8693-1 (3-10-10)

TRAVIATA, LA: Parigi, o cara (I)
 1906-07 C 14686-1, -2 (4-8-14), w/ Bori

TRAVIATA, LA: Duet (title uncertain) (Verdi)
 Note regarding this concert performance: Available programme does not name the duet performed.
 11-7-08 (duet from La Traviata with Melba)

TRAVIATA, LA: Un di felice, eterea (Verdi) (I)
 1906-08, in concert with various sopranos

Tre giorni son che Nina, see Nina

Trees (Joyce Kilmer/Oscar Rasbach) [Schirmer©1922]
 OEA 8809-1, -2 (6-19-40)

Treue Liebe (Edouard Fernand/Johannes Brahms, op. 7) (G)
 Notes: This song was mistakenly grouped with Wolf songs in the SRB
 -- ? --

SRB

Triste Ritorno (? /Barthelomy)
 1920-21 (II)

TRISTAN UND ISOLDE: 0 König, das kann ich dir nicht sagen (Wagner) (G)

Notes: As a matter of personal interest McCormack made two test recordings of this aria. Neither was published, or intended to be published, as a 78 rpm record. The 1930 recording was later published by RCA Victor ca. 1951, with the assistance and approval of Lily McCormack. Both recordings exist in the form of shellac test pressings. McCormack never performed this aria in recital or concert, however, interestingly, he did perform the aria from DIE WALKÜRE as a Group II selection at a recital on 3-22-28!

BVE TEST 426-1 (10-15-29), w/ Schneider, piano

CVE 58692-1 (3-10-30), w/ orchestra, Shilkret conducting.

TRIUMPH OF TIME AND TRUTH, THE: Dryads and Sylvans (Benedetto Pamphili/Handel)

Notes: The music for this aria was possibly arranged by Samuel Endicott.

US: 1-2-38

Trockne Blumen (Die Schöne Müllerin, no.18) (Wilhelm Müller/Schubert, op. 25 #18, D.795)

Notes: McCormack sang this song in English translation as "Faded Flowers."

1916-17 (II)

SRB

Trocknet nicht, trocknet nicht (Johann Wolfgang von Goethe/Beethoven) (G)

Note: Listed in SRB as "Wonne der Wehmuth" (The Joy of Sadness)

-- ? --

SRB

Trottin' to the Fair (Alfred Perceval Graves/Old Irish Air, arr. Sir Charles Villiers Stanford)

[Boosey©1901] ♣

1910-11 Lx 2843 (1908)

Boosey sb

1914-15 (III)

1917-18 (III)

1919-21 (III)

1923-24 (III)

TROVATORE, IL: Ah, si, ben mio 'coll essere (Verdi) (I)

1908-09

TROVATORE, IL: Ai nostri monti (Verdi) (E)

Notes: This duet with soprano was frequently performed in English translation as a concert piece. McCormack sang it early in his career in concert with various sopranos that included his wife, Lily, (6-25-05), Marie Narelle, and others. Lily McCormack stated in her biography of McCormack that the two of them recorded a test record of this piece ("Home to Our Mountains") in the Odeon studios, and that she listened to a test pressing, but the latter is not known to have survived.

1903-06 (E) Lx ? (1906), w/ Lily McCormack

True Love, see Treue Liebe (Brahms)

Trumpet Call (P. J. O'Reilly/Wilfred Sanderson) [Boosey©1917]

B 20016-1, -2 (6-7-17)

Boosey sb-a

1917-18

Trumpeter, The (J. Francis Barron/J. Airlie Dix) [Boosey©1904]

1914-18 (IV) May 9, 1915 Boston SH (Boston Herald May 10/15)

C 15845-1 (3-30-15)

Boosey sb

SRB

1920-21 (IV)

1924-25 (IV)

1926-27 (IV)

1927-28 (IV)

Tu che a Dio spiegasti l'ali, see LUCIA DI LAMMERMOOR

Tu non mi vuoi più ben (F. Carbonetti/Antonio Pini-Corsi) (I)

Notes: Recorded by Caruso in 1903.

1907-08

Turn Ye to Me (from "Songs of the North") (Christopher North, writing as John Wilson/Old Scottish Air)

1914-15 (e) C 15848-1 (3-30-15)

1925-26 (e)

1926-27 (IV)

1928-29 (IV)

Tutto è finito ... O terra addio, see AIDA

Two Violets (Marshall Roberts/Alicia Florence Scott)

1914-15 (IV)

Two Brown Eyes (Adams), see Your Dear Brown Eyes

-

U

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
Ultime Canzone, L' (Francisco Cimmino/Francesco Paolo Tosti) (I) 1908-10	Lx 3162 (1909)			SRB
Ultima Rosa (Antonio Fogazzaro/ Riccardo Zandonai) (I) 1925-26 (II)				BB1
Una Bahn (Traditional/Old Irish Air, arr. Carl Hardebeck) ♣ Note: This song was always a Group III selection except in Prague on 4-26-23 when it was the sole Irish song, and McCormack placed it in Group IV. It was performed in English. 1916-26 (III) 1934-35 (III)				
<i>Una furtiva lagrima, see L'ELISIR D'AMORE</i>				
Una Notte a Venezia (M. Marcello? and C.A. Frood?/C. Lucantoni) (I?) [Schirmer, Boosey©ca.1871] (I?) 6-25-05, w/ Lily McCormack				
Und willst du deinem liebsten sterben sehen ("And would you see your lover perish?") (Italienisches Liederbuch I, No. 17) (Paul Heyse/Hugo Wolf) (G) BRC-HQ 33-1 (11-2-31)				BB1
Under a Blazing Star (Mildred Seitz/Harry T. Burleigh) [Ricordi©1918] April 26, 1918 small McCormack Ricordi ad 1918-1919				SRB
Under the Willow She's Sleeping (words and music by Stephen Foster) US: 10-24-34				
Under the Spell of the Rose (Wild Rose Lane) (from "Songs of the Hedgerow") (Helen Taylor/Easthope Martin) [Enoch & Sons©1925] BVE 38386-1, -2 (5-4-27) BVE 49240-1, -2, -3 (12-7-28)				
Unforseen (by Cyril Scott) March 24, 1919 Indianapolis (Murat Theater) – original program M McFarlane				
Unter'm Fenster (English text by Nathan Haskell Dole, based the German of Wilhelm Gerhard, after Robert Burns/Robert Schumann, Op. 34, No. 3) Notes: McCormack and Bori recorded this song in English translation as "Underneath the Window." BVE 34167-1, -2, -3, -4 (12-18-25), w/ Bori				
Ungehduld (from "Die Schöne Müllerin") (Wilhelm Müller/ Franz Schubert, op. 25 #7, D.795) Notes: McCormack sang this song in English translation as "Impatience." -- ? --				SRB
Unmindful of the Roses (based on "One Sea-Side Grave" by Christina Rossetti/Edwin Schneider) 1916-17 (IV) 1917-18 (IV)				SRB

Unspoken Farewell, The (Traditional?/Traditional Irish Air, arr. Carl Hardebeck) ♣
1934-35 (III) London RAH May 26. 1935

Underneath the Window, see Unter'm Fenster (Schumann)

Until (Edward F. Lockton, writing as Edward Teschemacher/Wilfrid Sanderson) [Boosey©1910]
1915-16 (IV) B 15844-1, -2 (3-30-15)

-

V

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
Vacant Chair, The (Henry Stevenson/George F. Root)				
Notes: The text is Stevenson's most famous poem, published in <i>The Vacant Chair and Other Poems</i> (New York: Burdett, 1895).				
B 15417-1, -2, -3 (11-23-14)				
Vaghissima sembianza (Alberto Donaudy/Stephano Donaudy, No.14 from <i>36 Arie di Stile Antico</i>) (I)				
1919-20 (II)				SRB
1939-40 (II)				
Vale (Farewell) (de Burgh d'Arcy/Robert C. Kennedy-Russell) {Edwin Ashdown©1915}				
Notes: Sheet music covers usually give composer as "Kennedy Russell."				
1921-22 (IV)				SRB
Valley Lay Smiling Before Me, The ()				
1910-11				
Valley of Rest, The (C.M. Horne/Alexander MacFadyen)				
Notes: This song is part of MacFadyen's "Four Songs," which consisted of lyrics by four different authors, including Sara Teasdale ("Tonight"). See "The Sea Gypsy."				
1921-22 (IV)				
Venetian Song (B. C. Stephenson/Francesco Paolo Tosti) [Chappell©n.d.] (E)				
B 16765-1, -2 (11-10-15)				
Verborgenheit (Eduard Mörike/Hugo Wolf) (E)				
Note: McCormack sang this song in English translation as "Secrecy."				
1914-15 (II)				SRB
1916-17 (II)				
1920-21 (II)				
Verdant Braes of Skreen (H. Hughes) ♣ Michael McFarlane included this but we have no proof of performance.				
Vespers (Maria Rocca/Howard Fisher)				
1932-34 (IV)	OB 5306-1, -2 (9-7-33)	US: 10-11-33, 1-16-35		SRB
Victor, The (George F. O'Connell/Harry Thacker Burleigh) [Ricordi©1919] A copy of sheet music says "to my dear friend and benefactor John McCormack)				
1918-19 (II)	C 23522-1, -2 (12-10-19) but not released.			SRB
<i>Vieni al content, see LAKME: Immenso vienteso...A vien al bosaglia</i>				
Vieni amor mio (words? and music by Ruggero Leoncavallo) (I)				
1907-09				
Village That Nobody Knows, The (Harold Simpson/Haydn Wood) [©1937]				
OEA 9315-1 (5-29-41)				
VILLI, LE: Torna ai felici di (Roberto's aria, Act 2) (Ferdinando Fontana/Giacomo Puccini) (I)				
Notes: This was Puccini's first work for the stage (an "opera-ballet").				

-- ? --

SRB

Vision, The ("Das Traumbild") (Ludwig Heinrich Christoph Hölty/Wolfgang Mozart, K.530)
1916-17 (I) SRB

Visit From the Moon, A (J. Stevens?/ Thomas F. Dunhill)

Notes: The work on which the text is based apparently had multiple authors, of whom Stevens was one.
1925-26 (IV) Oct 18, 1925 Boston SH

Voi Dormite, Signora (Rocco Pagliara/Francesco Paolo Tosti) (I)
Lx 3153[-1], -2 (1909)

Voices of Children (? /Walter Rummel)

Notes: Rummel was a virtuoso pianist, perhaps better known in Europe than in the US. He was born in Germany, became a US citizen in 1907, and returned to Europe sometime thereafter. He was an associate of Debussy and Ezra Pound and composed about 40 songs.
1923-24 (IV)

Votre mère avec moi ... Ma mère je la vois, see CARMEN

-

W

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
Waiting for You (Royden Barrie/Montague F. Philips)	OEA 9278-1 (9-10-42)			
Wake Feast, The (Alice Milligan/H.Harty)	Dec 03, 1931 (Town Hall) New York City Oct 30, 1932 (VI) RAH London. RAH (program)			
Waldeseinsamkeit (No. 3 from "Schlichte Weisen) (Anonymous/Max Reger, op.76 #3) (E)	Notes: McCormack performed this song in English translation as "[In the] Quiet of the Woods." 1914-15 (II) 1921-22 (Boston SH Feb 23, 1922)			SRB BB1
WALKÜRE, DIE: Winterstürme, wichen dem Wonnemond (Siegmund's Liebeslied) (Wagner)	3-22-28 (II) (only! known performance)			
Wanderer's Song (Wanderlied) (Justinus Kerner/Schumann, op. 35 #3)	1916-17 (II)			SRB
Was It a Dream? (War det en dröm) (Josef Julius Wecksell/Sibelius)	1923-24 (II)			
Was unser Gott geschaffen hat (Bach, Cantata, BWV 117, "Sei Lob und Her") (G?)	Note: McCormack performed this aria at the Library of Congress at a concert in honor of the 250 th Anniversary of the birth of Bach and Handel on 4-7-35. See also Tausendfaches unglück, Schrecken") 4-7-35			BB1
Water Lily, A (J.B. Tabb/Charles Hart) [Schirmer©1927]	1926-27 (IV)			
Wearing of the Green (Traditional/Traditional) ♣	Notes: This song was incorporated by Dion Boucicault into his play Arrah na Pogue, which was first performed in 1864. Most sheetmusic for this song up until ca. 1930 refers to its use in this play and credits Boucicault in some way. Some sheetmusic names the melody as an old Scottish Air, "The Tulip." Arrangements are often attributed to S. Behrends, but Oswald James is also credited in some instances. 6451-I, -II, -III, -IV (10 November 1904) B 11826-1 (3 April 1912)			
Weep You, No More (Anonymous/Roger Quilter, op.12 #1)	1924-25 (IV)			
Welcome Vision, A, see <i>Freundliche Vision</i> (Richard Strauss)				
Wenn du zu den Blumen gehst (Paul Heyse/Hugo Wolf, from the Spanisches Liederbuch, No. 6) (G)	1923-24 (II)			SRB

- Were I a Prince Egyptian (Arlo Bates/George Whitefield Chadwick)
1918-19 (II) SRB
- Were I a Star (A. Musgrove Roberts/Henry Thacker Burleigh) [Ricordi©1919]
1919-20 (IV) Jan 7, 1919 Hippodrome NYC US: 1-23-35 Vince Program SRB
- Were You There? (Traditional/Traditional Negro Spiritual, arr. Harry T. Burleigh) [Ricordi©1919]
1924-26 (IV) US: 4-10-35
- West's Awake, The (Thomas Davis/Old Irish Air) ♣
Notes: This song is sometimes also given the title, "The West's Asleep." It is one of his more nationalistic recital offerings that he dropped from programmes, once his successes in England in 1906-07 began to build.
1903-06 5941b, 5942b (9-26-04)
1910-11 (Feb 26, 1911) Carnegie Hall NYC (not McCormack but Marie Narelle in a McC concert.)
- What a Wonderful World It Would Be (D. Eardley-Wilmot/Hermann Löhr) [Chappell©1923]
Notes: This song begins "If only a king could be king without state...." It is not "What a Wonderful World" (sic) by Bob Thiele (writing as George Douglas) and George David Weiss that was popularized by Louis Armstrong. The lyrics to the two songs express contrasting beliefs about the characteristics of a "wonderful world."
BVE 32540-1, -2 (4-24-25)
- What an Irishman Means by "Machree" (Francis P. Donnelly/Ernest Torrence) [Boosey©1931]
1928-29 (encore April 14, 1929 Boston SH)
1930-31 (IV) US: 1-16-31CH/NYC Boosey sb-d SRB
1937-38 (IV)
- What Does the Little Birdie Say? (Alfred Tennyson/Cecil Burleigh)
1917-18 (IV) SRB
- What Else Could I Do? (? / ?)
11-15-14
- What If I Never Speede (Anonymous?/John Dowland, from *Songs and Ayres, Third Book*, arr. Leo Sowerby)
1932-33 (I)
1935-36 (I)
- What Overflow of Goodness do You Send Me! ("Welch Übermass der Güte Schenkst Du Mir!")
(Bach, BWV 17, *Wer dank opfert der preiset mich*, Cantata for the 14th Sunday after Trinity)
1924-25 (I) SRB
- What Shall I Say (?/Gerald Grayling) Described as "the companion song to 'I Hear You Calling Me.'
1915-16 (encore – Apr 9, 1916 – Carnegie Hall)
- When (words and music by Earl Benham) [Ricordi©1920]
B 23903-1, -2 (4-1-20)
B 29872-1, -2 (4-9-24)
- When Beauty Grows Too Great (Capri) (Sara Teasdale/Wintter Watts)
1919-20 (II)
- When Children Say their Prayers (Kennedy Russell)
Aug 11, 1935 program city of Lladudo (Pier Pavillion) McFarlane program
- When coldness or deceit, see THE BOHEMIAN GIRL: When other lips*
- When I am Dead (Christina Rossetti/George Whitefield Chadwick)
1915-16 (IV) Oct 31, 1915 Boston (SH) program & review SRB

When I Awake (or When I Wake) (Haynes? /Wintter Watts)

1917-18 (IV)

US: 4-10-35

SRB

When I Awake (Anonymous English verse/Ellen Wright)

Jan 28, 1941

IR 1046 (issued?)

OEA 9084-1, -2 (1-28-41)

When I Awake (Lawrence Hope/Harry T. Burleigh) This song is actually "Till I Wake" and listed incorrectly on the program Feb 20, 1917 Minneapolis Symphony Hall where the song had to be repeated.

1916-17 (IV)

1917-18 (IV)

1920-21 (II)

When I Have Sung My Songs (words and music by Ernest Charles)

1934-37 (IV) OEA 2125-1 (6-27-35)

US: 3-27-35

SRB

1938-39 (IV)

When I Rose in the Morning (Alfred Perceval Graves/Old Irish Air, arr. Charles V. Stanford) ♣ This tune was also sung to the words of "My Love's an Arbutus"

1906-07

March 15, 1907

When in the Solemn Stillness of the Night (from "Five Sonnets" from "The Triumph of Love")

(Edmond Holmes/Charles Villiers Stanford)

Note: See also "Like as the Thrush in Winter."

1931-32 (II)

When Ireland Comes into Her Own (Jeff Branen/Jack Stanley) ♣ [Broadway Music©1919]

B 23044-1 (7-1-19)

When Irish Eyes Are Smiling (from "The Isle O'Dreams") (Chauncey Olcott and George Graff/Ernest R. Ball)

[Witmark©1912]

B 18387-1, -2 (9-20-16)

When John McCormack Sings a Song (William Jerome & Ray Goetz/Jean Schwartz) [Waterson, Berlin, & Snyder©1915]

Notes: There is no evidence known to the editor that McCormack ever performed this song. Nora Bayes made a well-known recording of it for Victor, and she is featured prominently on the sheetmusic. The Little Wonder Record (No. 167) of this song is sung by an anonymous tenor (not McCormack!).

When My Ships Come Sailing Home (Reginald Stewart/Francis Dorel) [Boosey©1913]

C 15839-1, -2 (3-29-15)

When Night Descends (V' moltchányi nóchi táinoi) (Afanasi Fet, trans. Schneider and McCormack/Sergei Rachmaninoff, Op. 4, No. 3)

Notes: The more common English title is "In the Silence of the Night."

1915-25 (II, IV) B 23905-1, -2, -3 (4-2-20), w/ Kreisler

SRB

1926-28 (II) BVE 56197-1, -2 (10-18-29), w/ orch

1928-29 (II in US, IV in UK)

1930-31 (II)

US: 12-13-33, 3-7-34

1934-35 (II, IV)

US: 10-24-34, 10-24-34

1935-37 (II)

1937-38 (II)

When other lips, see THE BOHEMIAN GIRL

When Pershing's Men Go Marching into Picardy (Dana Burnet/James H. Rogers) [Ditson©1918]
1918-19 (IV?) B 23900-1, -2 (4-2-20) SRB
1927-28 (IV)

When Rooks Fly Homeward (Seosamh MacCathmhaoil, writing as Joseph Campbell/Alec Rowley)
[Chappell©1914]
Note: The poem is taken from "The Gilly of Christ" by Campbell and was set by other composers as well (Ivor Gurney, Fritz Bennicke Hart, Arthur Shepherd, and Arthur Banyon). McCormack's program listings indicate that he sang the setting by Rowley.
1931-33 (IV) Canada: 10-30-31 Massey Hall Toronto
1933-34 (-) US: 11-08-31 Boston

When Shadows Gather (Fred E. Weatherley/Charles Marshall) [Boosey©1908]
Notes: McCormack performed this song by Marshall frequently during the 1908-09 season, but he dropped it from his active repertoire after the following season, since it did not prove as popular as Marshall's "I Hear You Calling Me."
1908-10 Lxx 2853 (1908)
Lxx 3136[-1], -2 (1909)
B 8696-1 (3-10-10)

When Shall I Again See Ireland, see Ireland, My Sireland

When Shall the Day Break in Erin? (D. J. Downing/Aynsley Fox) ♣
13143 (9-12-04)
6464a (9-23-04)

When the Bobolink Sings I Love You
1922-23 (e) Oct. 15, 1922 New York Hippodrome

When the Children Say Their Prayers (Arthur Stanley/Robert C. Kennedy Russell) [Chappell©1935]
1934-36 (IV) OEA 2123-1 (6-27-35) US: 3-27-35

When the Dew is Falling (William Sharp writing as Fiona McCleod/Edwin Schneider)
1914-17 (IV) B 15850-1, -2 (3-31-15) SRB, 52
1917-18 (IV)
1919-22 (IV)
1927-28 (IV)

When the Dew is Falling (Julia Chatterton/Charles H. H. Parry)
Dec 15, 1915 (New Orleans news article says Edwin Schneider arrangement.)
SRB, 39

When Thro' Life Unblest We Rove (Thomas Moore/Traditional Irish Air, arr.? Herbert Hughes) ♣
US: 1-17-34

When Twilight Comes, I'm Thinking of You (H. Joseph Tandler and Harold Horne/H.J. Tandler)
[Pallma Music, Sam Fox Publishing-a subsidiary of Keith Prowse©1926]
Notes: An advertisement for this song notes McCormack's recording on HMV DA 840 but does indicate that the song was "sung by" McCormack in recital.
BVE 36362-1, -2, -3 (9-28-26) Sam Fox sb a

When You and I Were Seventeen (Gustave Kahn/Charles Rosoff) [Berlin©1924]
BVE 32534-1, -2, -3, -4 (23 April 1925)

When You and I Were Young, Maggie (George Washington Johnson/James Austin Butterfield) [McKinley Music©1907, Century Music©1908]

1924-25 (IV) B 23525-1, -2 (12-11-19) US: 1-1-26
BVE 23525-3, -4 (12-17-25) US: 1-10-34

When You Are Old and Gray [and full of sleep] (William B. Yeats/Frank Bridge) ♣

1921-23 (II) SRB
1924-25 (II) April 26/25 Boston SH
1925-26 (e)

When You Come Back (words and music by George M. Cohan) [Witmark©1918]

B 22256-1 (9-24-18)
B 22256-2, -3 (9-25-18)

When You Gave Your (Heart to Me) (words and music by Arthur R. Grant) [Grant©1921]

B 25352-1, -2 (6-16-21)

When You Look in the Heart of a Rose (from "The Better 'ole") (Marian Gillespie/Florence Methven) [Feist©1918]

Note: The title of the show from which this song is taken refers to a [fox h]ole, the "h" being dropped as an indication of the dialect of the speaker(s).

B 22690-1, -2 (4-16-19) Feist sb

When You Wish Upon a Star (from "Pinocchio") (Ned Washington/Leigh Harline) [Bourne, Berlin©1940]

OEA 8525-1, -2 (4-12-40)

When You're in Love (Walter Donaldson/Walter Blaufuss) [Forster©1926]

BVE 38731-1, -2 (5-6-27)

Where Blooms the Rose (Arlo Bates/Clayton Johns)

1922-23 (IV) B 24035-1, -2 (5-5-20), w/ Kreisler SRB

Where Shadows Play (? /Alicia Scott)

1909-10

Where the Rainbow Ends (Clifford Grey/Nathaniel D. Ayer) [Feldman©1920, later Harms]

B 28602-1, -2 (9-24-23) Hurst, Feist sb-p

Where the River Shannon Flows (words and music by James I. Russell) [Witmark©1905, 1907, 1910]

B 12761-1, -2 (1-2-13)

Where the River Shannon Meets the Sea, see Shannon River

Where the Violets Grow (? / ?)

9-30-09, w/ Lily McCormack

Wher'er you walk, see SEMELE

While I fondly view (? /Handel, arr. Samuel Endicott) [Riker, Brown, & Wellington©1931]

Notes: This aria is part of a set of five selections by Handel arranged for McCormack by Endicott under the general title, "Five Songs by George Frederick Handel collected and harmonized for John McCormack by Samuel Endicott." No instances have been found by the editor of McCormack performing this particular selection in recital.

-- ? --

Riker et al. af

White in the Moon the Long Road Lies (No. VII from "A Shropshire Lad") (A. E. Housman/
Arthur Somervell) (Boosey & Hawkes©1904)
OEA 9204-1 (3-6-41)

White Peace, The (William Sharp, writing as Fiona MacCleod/Arnold Bax)
1921-22 (II) SRB
1922-23 (IV)
1934-35 (II)
1940-41 (-) OEA 9327-1, -2 (6-25-41)

White Rose, A (? / Harold Fraser-Simson)
1906-07

Who Fears to Speak of '98? Poems by John Kells Ingram "Memories of the Dead"
Notes: McCormack performed this song at a school concert, along with "Scenes That Are Brightest."
1-21-98
1904 Gaelic League of London as air from "The Spirit of the Nation."

Who is Sylvia? ("Was ist Sylvia") (William Shakespeare, *Two Gentlemen of Verona*/Franz Schubert)
1912-14 (II) SRB
1916-17 (II) BB1
1925-26 (II) Bb 11342-1, -2 (9-2-27)
CVE 49214-1, -2 (11-8-28)
CVE 49214-3 (12-6-28) US: 3-7-34
7-17-32 (II) CVE 49214-4, -5 (12-7-28) US: 10-17-34, 4-17-35
1939-40 (II) Prowse sb af

Who Knows (Paul Laurence Dunbar/Ernest R. Ball) [Witmark, Feldman©1909]
Notes: Dunbar's poem is entitled "A Song" and begins with the line, "Thou art the soul of a summer's
day." It was published in his volume, *Lyrics of Sunshine and Shadow* (1905), which is an anthology of
Dunbar's non-dialect poetry. The song "Who Knows" was included in Olcott's production, "The Heart
of Paddy Whack."
B 14665-1, -2 (4-6-14) Feldman sb

Whom I Love I Will Never Reveal, see No, Whom I Love I Will Never Reveal (Tchaikovsky)

Why Dost Thou Wound and Break My Heart? (Robert Herrick/Havergal Brian)
1921-22 (II)
1928-29 (II)
1934-35 (II)

Widmung (Wolfgang Müller/Robert Franz, Op. 14, No. 1) (G) [Schirmer©1907]
B 28612-1 (9-26-23)

Widow Bird Sate Mourning, A (Percy Bysshe Shelley, from "Charles the First" {second and third verses of
"Archy's Song"}/Granville Bantock)
1930-31 (II) SRB

Wild Rose Lane, see Under the Spell of the Rose

Wie unglücklich bin ich (anonymous verse, trans. McCormack/Mozart, K. 147)
Notes: McCormack performed this aria as "Oh! What Bitter Grief is Mine."
1935-36 (I) US: 12-27-36)
1940-41 (I) OEA 9064-1, -2 (12-17-40)

Will You Go With Me? (Herbert J. Brandon and Phil Park/Alan Murray) [Chappell©1941]

OEA 9488-1, -2 (10-6-41)

OEA 9488-3 (11-8-41)

Wings of Night (Sara Teasdale/Wintter Watts)

1921-22 (IV)

SRB

Within the Garden of My Heart (Marshall Roberts/Alicia Florence Scott)

1912-13 (II, IV) B 12762-1 (1-3-13)

1918-19 (II)

Without You (Henry Dumont/John W. Metcalf) [Schmidt©1907]

Note: This song was written for McCormack (and noted as “sung by” on the sheet music),
but a performance of it in recital has not been traced

Boosey sb-d

Wo find' ich Trost (Eduard Mörike/Hugo Wolf)

1922-25 (II) Cc 5029-1, -2 (9-4-24)

12-21-26 (O)

1930-31 (O) BVE 58691-1, -2 (3-10-30)

SRB

Wonderful One (Dorothy Teriss/Paul Whiteman and Ferde Grofé, “adapted from a theme by Marshall Neilar”) [Feist©1920, 1923]

Notes: The sheetmusic cover, with a picture of McCormack, cites Victor Record No. 961.

B 28600-1, -2, -3 (9-24-23)

Feist sb-p

Wonderful World of Romance (Harold Simpson/Haydn Wood) [Chappell©1918]

B 23794-1, -2 (3-30-20)

B 23794-3, -4 (4-1-20)

Wonne der Wehmuth, see Trocknet nicht, Trocknet nicht (Beethoven)

Worth While (from Five Songs on Poems of Lawrence Hope) cycle by Harry T. Burleigh.
McCormack did the whole cycle. Carnegie Hall March 19, 1915, at the conclusion of his concert.
It was the first time he sang it publicly – See p. 71 of book *Hard Trials* by Burleigh, See review
page 71.) (Ricordi ad).

1915-16 (IV) April 2, 1916 he sang three: Jungle Flower and Till I Awake. In Boston (SH)

Would God I Were the Tender Apple Blossom, see Irish Love Song (Derry Air)

X

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
------------	------------	----------------	------------	-------

XERXES: Ombra mai fu (Largo) (anon., based on a libretto by Silvio Stampiglia and Nicolo, Count Minato/Handel)

Notes: This is the opening aria of the opera, sung by Xerxes to a tree.

1919-22 (I)

SRB

1923-25 (I)

-

Y

Appearance	Recordings	Broadcast/Film	Sheetmusic	Other
<p>Ye Banks and Braes (old Scotch) (Robert Burns/James Miller, arr. Gerald Moore) (and arr. Hopekirk) Note: McCormack sang this song at a recital on 1-5-20 as part of a Group III that was billed as "Songs of Four British Nations," which included one song from each of England, Wales, Scotland, and Ireland. The Hopekirk arrangement was used for the Red Cross WWII tour.</p>				
			SRB	
	1-5-20 (III)	US: 10-10-34		BB1
	1939-40 (III) This year arranged by Hopekirk and called "Old Scotch Song"	OEA 9067-1 (12-17-40)		
<p>Year's at the Spring, The (Robert Browning, from "Pippa Passes"/Amy Marcy Cheyney Beach) 1916-17 (IV)</p>				
				SRB
<p><i>You Forgot to Remember (Berlin), see Remember</i></p>				
<p>You Lay So Still (Marguerite Radclyffe-Hall/Samuel Coleridge Taylor) Notes: The first name of the English poet and novelist (1880-1943) is usually given as "M." or not at all. 1914-15 (IV)</p>				
<p>Young Maid Stood in Her Father's Garden, A (Traditional/Traditional Irish Air, arr. Herbert Hughes) ♣ 1939-40 (III)</p>				
		US: 10-10-34		
<p>Young Rose, The (Thomas Moore?/ MacPherson) Notes: It is not clear if the text for this song is the poem by Moore (that begins, "I give to thee, so dewy and bright ..."). 1918-19 (IV)</p>				
<p>Your Dear Brown Eyes (Fred E. Weatherly/Stephen Adams) [Boosey©1909] Note: McCormack recounts in his Memoirs how he first met Adams in the Boosey studio, and, upon being presented with this song, indicated less than delicately that he did not care for it. He nevertheless performed it in recital for one season, and the sheetmusic indicates that the song was "sung by John McCormack." Two decades later he tried to record it during his last recording session for Victor, but his effort remained unpublished and is probably lost. (The Victor files give the title as "Two Brown Eyes," and McCormack called it simply "Brown Eyes," but it seems likely that this is the song in question. 1909-1910</p>				
		BRC-HQ 31-1 (11-2-31)	Boosey sb	
<p>Your Eyes (Elizabeth K. Reynolds/Edwin Schneider) 1913-14 (IV) B 17649-1, -2 (5-9-16) 1915-25 (IV) 1926-28 (IV)</p>				
				SRB
<p>Your Eyes Have Told Me So (Gustave Kahn and Egbert Van Alstyne/Walter Blaufuss) [Remick©1919] -- ? -- B 23455-1, -2 (11-5-19) B 23455-3, -4, -5 (12-11-19)</p>				
				SRB
<p>Your Garden (?/?) 1925 January Carnegie Hall</p>				

-Z

DIE ZAUBERFLÖTE (Mozart) [Complete performances; role of Tamino] Mar-Apr 1921 Monte Carlo (2)

Zueignung (after the poem “Habe Dank” by Hermann von Gilm/Richard Strauss) (E?)

Notes: McCormack probably performed this song in English translation as “Devotion.”

1915-16 (II)

1916-17 (II)?

Zur Ruh, zur Ruh (Justinus Kerner/Hugo Wolf, No. 6 from “Sechs Gedichte von Scheffel, Mörike, Goethe,
und Kerner)

1923-24 (II)

-